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SEPTEMBER - OCTOBER 1955

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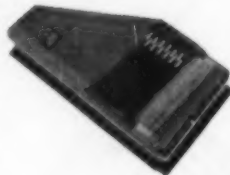
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EDUCATION WEEK, NOVEMBER 6-12. Planning materials available for American Education Week offer a wealth of suggestions including "Personal Growth Leaflet Number 58" which covers the topics for each day and the general theme: "Schools—Your Investment in America." Posters, lapel buttons, invitation forms, AEW seals, place mats, napkins, bumper strips, plays, scripts, recordings, and publicity mats are available at production cost. In response to requests from the field, NEA has developed a "Certificate of Merit" for presentation to persons, firms and organizations that give outstanding cooperation in observing American Education Week. The certificate, on facsimile parchment, is suitable for framing. For details about the certificate and other materials write: American Education Week, National Education Association, 1201 Sixteenth St., N. W., Washington 6, D. C.

AMERICAN SYMPHONY ORCHESTRA LEAGUE will hold its 1956 convention in Providence, R. I. The following officers were elected at the annual meeting in Elkhart, Ind., last spring: President—John Edwards, manager of the Pittsburgh Symphony; vice-president of League activities—Ralph Black, manager of National Symphony; vice-president of finance—Mrs. Fred Lazarus, Women's Association of Cincinnati Symphony; vice-president for conventions—Leslie White, manager of Atlanta Symphony; vice-president of publicity—C. M. Carroll, manager of Toledo Symphony; vice-president for publications—George Irwin, conductor of Quincy (Ill.) Symphony; vice-president for membership service—Brigadier M. M. Dillon, board member of London, Ontario, Symphony. Board members elected for one-year term—Mrs. Antone Falletti, Evansville, Ind.; Walter Charles, Abilene, Tex.; Mrs. Albert Olson, Amherst, N. Y.; Carl Anton Wirth, Rochester, N. Y.; W. D. Hurst, Winnipeg; Marvin Rabin, Lexington, Ky.; Robert Hull, Ithaca, N. Y. For two-year terms—C. M. Carroll, Mrs. Lazarus, Brigadier Dillon; Peter Schultz, Providence; Mrs. J. W. Graham, Sioux City, Ia.; Harold Kendrick, New Haven, Conn. For three-year terms—Mr. Edwards, Mr. Black, Mr. Irwin, Mr. White; Alan Watrous, retiring League president, Wichita, Kans.; Henry Pelletier, Dallas, Tex.; Harold Scott, San Gabriel, Calif.

MID-WEST NATIONAL BAND CLINIC will be held December 7-9 at the Sherman Hotel in Chicago. Bands to appear on the program include: U. S. Navy Band, Carrollton (Ohio) High School Band, Joliet (Ill.) Grade School Band, Mason City (Ia.) High School Band, VanderCook College Band, Norman (Okla.) High School Band, and Barrie (Ont.) High School Band. Clinicians will be: Raymond F. Dvorak, Col. Wm. S. Santelman, Harold Brasch, Rafael Mendez and two sons, George Waln, H. E. Nutt, Rex Elton Fair, Ken Resur, Wm. D. Revelli, Al G. Wright, Glenn C. Bainum, Fred Ebba, Howard Lyons, Don Malin, and Alfred Reed. Further information is available from Lee W. Petersen, executive secretary, 4 E. 11th St., Peru, Ill.

TEXAS BAND READING CLINIC, sponsored by Lamar State College of Technology, will be held in Beaumont December 9 and 10. The purpose of the clinic is to acquaint band directors in the southeast and east Texas areas with new music appearing on the 1955-56 Texas Interscholastic League contest list. Manager of the clinic will be Charles A. Wiley, band director at Lamar State College of Technology.

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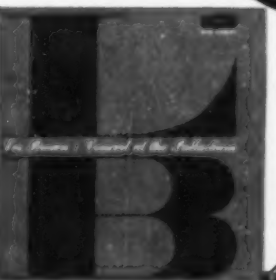
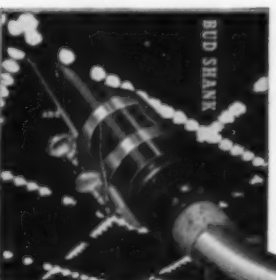
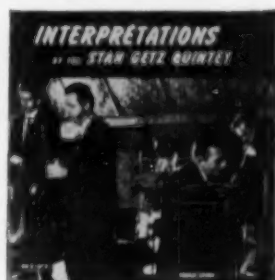
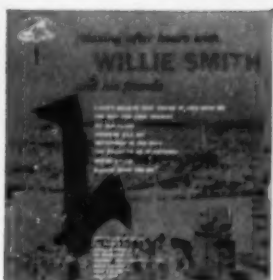
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NATIONAL EDUCATION ASSOCIATION elected the following officers at the July meeting in Chicago: President—John Lester Buford, superintendent of the Mount Vernon, Ill., Public Schools; first vice-president—Martha A. Shull, Portland, Ore.; Vice-presidents (one-year terms)—Pearl E. Shockley, Anchorage, Alaska; Lottie Topp, West Haven, Conn.; B. Melvin Cole, Towson, Md.; Emily M. McCormick, Springfield, Mass.; Irene McNulty, Binghamton, N. Y.; J. P. Coates, Columbia, S. C.; Bernar Furse, Midvale, Utah; Joseph B. Van Pelt, Bristol, Va.; Olive Bennisson, Spokane, Wash.; Karl F. Winchell, Cheyenne, Wyo.; Elizabeth Griffith, Washington, D. C. New members elected to the executive committee—Miss Shull; Charles J. Griswold, Alen, Oahu, Hawaii; Nell B. Wilcoxon, Phoenix, Ariz. Waurine Walker, Austin, Tex., is junior past-president on the committee. Velma Linford, Cheyenne, Wyo., was re-elected for another three-year term. F. L. Schlagle, Kansas City, Mo., was re-elected to the board of trustees for a three-year term and will continue as secretary of the board.

NEA CLASSROOM TEACHERS elected Elizabeth A. Yank, Kynoch Elementary School, Maryville, Calif., president. Other officers elected are: Vice-president—Lois Edinger, Whiteville, N. C.; secretary—Arlene Wesswick, Rock Springs (Wyo.) High School; North Central regional director—Mary Ruth LeMay, Ottawa, Ill.; Northwest regional director—Evelyn Torvend, Hillsboro, Ore.

NATIONAL ASSOCIATION OF COLLEGE WIND AND PERCUSSION INSTRUMENTALISTS announces the election of Newell Long, School of Music, Indiana University, as national chairman. Frank Lidlal, Central Missouri State College, Warrensburg, was elected secretary-treasurer.

AMERICAN BANDMASTERS' ASSOCIATION will hold its 1956 convention in Santa Fe, New Mexico, March 7-10. Gib Sandefur, tour manager of the United States Navy Band and the United States Air Force Band, who resides at the Dead Horse Ranch near Santa Fe, will be the local chairman. Officers of ABA elected at the 1955 convention are: President—James C. Harper, director of the Lenoir (N. C.) High School Band; vice-president—Colonel George S. Howard, Chief of Bands and Music, U. S. Air Force, Washington, D. C.; secretary-treasurer—Glenn Cliffe Bainum, emeritus director of bands, Northwestern University, Evanston, Ill.; board of directors—Commander Charles Brendler, leader of U. S. Navy Band, Washington, D. C.; Mark H. Hindsley, director of University of Illinois Bands; Herbert N. Johnston, director of The Philco Band, Philadelphia; Major Chester Whiting, leader, U. S. Army Field Forces Band, Washington, D. C.; Paul Yoder, composer, arranger, conductor, Chicago, Ill.

NATIONAL ASSOCIATION OF MUSICAL MERCHANDISE WHOLESALERS ELECTED the following officers at the association's annual meeting in Chicago July 17: President—Ed Targ, Targ & Dinner, Inc., Chicago; first vice-president—Jerome Hershman, Hershman Musical Instrument Co., New York; second vice-president—Robert Weitkamp, Coast Wholesale Music Co., Los Angeles; treasurer—Harry Benson, Wm. Lewis & Sons, Chicago. New members of the executive committee: Bernard Kornblum, St. Louis Music Supply Co., St. Louis; Harry Greenberg, Southland Musical Merchandise Corp., Greensboro, N. C.; Ernest L. Weir, Jenkins Music Co., Kansas City; William E. Armstrong, Jr., Tilben Co., Detroit; Henry S. Grossman, Grossman Music Corp., Cleveland, was renamed trustee to the American Music Conference, and Max Scherl, Scherl & Roth, Cleveland, was reappointed the NAMMW representative to the industry's Trade Practice Committee.

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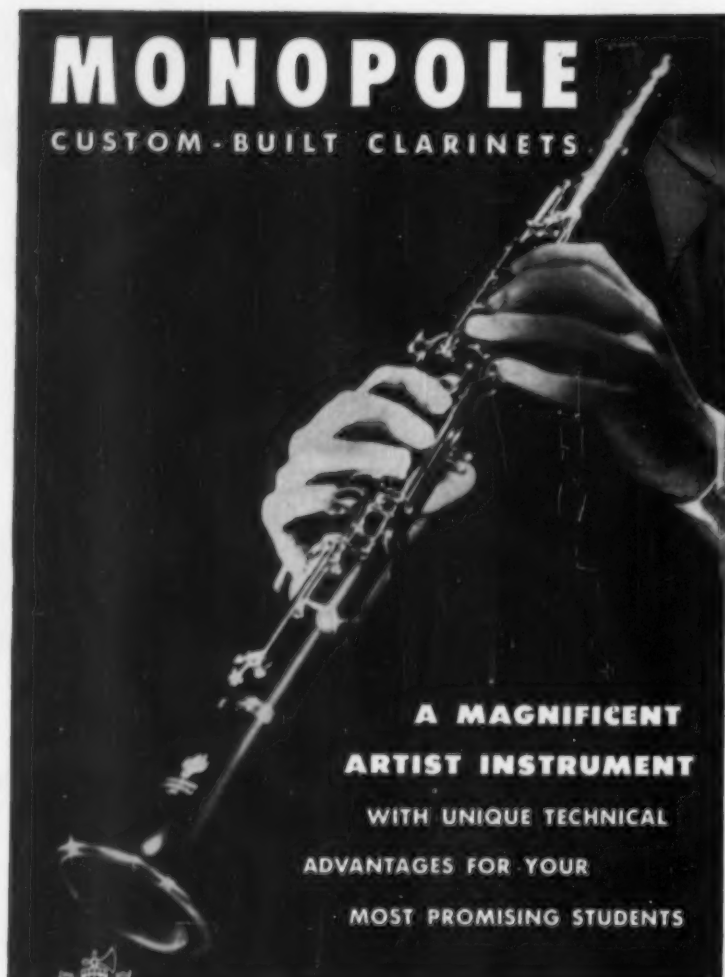
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NATIONAL ASSOCIATION OF MUSIC MERCHANTS ELECTION at the annual Trade Show in Chicago, July 18-21, resulted in the reelection of Earl Campbell, Campbell Music Company, Washington, D. C., as president. Other officers elected: vice-president—Paul E. Murphy, M. Steinert & Sons Co., Inc., Boston; secretary—Philip Werlein IV, Philip Werlein, Ltd., New Orleans; treasurer—Emory Penny, Penny-Owsley Music Co., Los Angeles; Russell B. Wells, Chas. E. Wells Music Company, Denver, continues to serve as chairman of the NAMM board of directors, and Frank O. Wilking, Wilking Music Co., Indianapolis, Ind., was re-elected by the board to serve as NAMM's director on the board of the American Music Conference. Directors elected for a three-year term: O. L. Baskette, Baskette Piano Co., Atlanta, Ga.; H. T. Bennett, H. T. Bennett Music Co., Santa Barbara, Calif.; Tom N. Berry, Tom Berry Music Company, Inc., Ft. Wayne, Ind.; Arthur Birge, The Hollenberg Co., Memphis, Tenn.; W. P. Chrisler, Aeolian Company of Missouri, St. Louis; W. E. Moffett, Birkel Music Co., Los Angeles; F. D. Streep, Jr., Streep Organ & Music, Inc., Orlando, Fla.; W. T. Sutherland, Jenkins Music Co., Kansas City, Mo.

AMERICAN MUSIC CONFERENCE announces that John W. Fulton has been appointed executive vice-president. Mr. Fulton was formerly executive secretary of the National Industrial Recreation Association. John C. Kendel continues as vice-president and will concentrate on work in the educational field.

CHOIR MASTER EXAMINATION requirements for 1956 are announced by the American Guild of Organists. The examinations take place June 7, 1956 at the AGO headquarters or chapter centers. Candidates must have been elected members of the Guild, and the examinations are open only to fellows, associates, and members of the AGO. For further information write the AGO headquarters at 630 Fifth Ave., New York 20, N. Y.

COLORADO COLLEGE MUSIC PRESS has been established at Colorado College, Colorado Springs, for the purpose of publishing music of the past and present with the hope that it will give an opportunity for the dissemination of material that is not commercially available. Albert Seay and Carlton Gamm of the Music Department share the general editorship. The initial publications will be confined to choral music, and the first release, a French chanson, is now in press.

NEW NEA DEPARTMENT. The National Association of Public School Adult Educators was granted department status in the National Education Association by the representative assembly at Chicago, July 6. The NEA now has thirty departments. Robert A. Luke, assistant director of the NEA's Division of Adult Education Service, will also serve as executive secretary of the new department. Officers of the PSAE: R. J. Pulling, chief, Bureau of Adult Education, Albany, N. Y.; vice-president, Ralph Crow, Cleveland, Ohio; secretary-treasurer, Margaret Kilty, Fitchburg, Mass.

LEADERSHIP PAMPHLETS published by the Adult Education Association of the U.S.A., adapted from materials originally published in "Adult Leadership" are available as follows: How to Lead Discussions, Planning Better Programs, and Taking Action in the Community. Single copies are available at sixty cents each, with quantity prices available. Orders may be sent to: Adult Education Association, 743 N. Wabash Ave., Chicago 11, Ill.

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Competitions and Awards

FULBRIGHT AWARDS IN MUSIC. Opportunities for young American musicians to study abroad during 1956-57 are available under the U. S. Government international educational exchange program. Candidates in the field of music may enter the general competition for Fulbright awards. Eligibility for the foreign study fellowships are: (1) United States citizenship, (2) a college degree or its equivalent at the time the award is to be taken up, (3) knowledge of the language of the country sufficient to carry on the proposed study, (4) age 35 years or under, and (5) good health. Closing date for application is October 31. Application blanks and a brochure describing the Fulbright program may be obtained from the Institute of International Education, 1 East 67th St., New York.

ANTHEM COMPETITION. The Church of the Ascension, New York City, announces its ninth annual competition for an anthem suitable for Whitsuntide. Texts may be found in the Bible, the Book of Common Prayer (Episcopal), or the hymnal. The music, which should be in the contemporary spirit, must be for mixed voices with or without accompaniment. A \$100 award is offered for the winning competition and the H. W. Gray Co. will publish the work on a royalty basis. For details write, Secretary, Anthem Contest, 12 West 11th St., New York 11.

MORAVIAN ANTHEM CONTEST for mixed voices, not to exceed five or six minutes, offering three prizes of \$150, \$100, and \$50 respectively, is announced by the Music Committee of the Central Moravian Church. The anthem awarded first prize will be published by The H. W. Gray Company on a royalty basis. For information write: Moravian Anthem Contest, Coppee Hall 32, Lehigh University, Bethlehem, Pa.

HARP COMPOSITION AWARD in the amount of \$200 is announced by the Northern California Harpists' Association. The competition is world-wide and there are no restrictions on the length or style of the work submitted; however, the harp part must be of solo prominence. Entries are to be received by December 31, and full particulars may be obtained from Yvonne LaMothe, 687 Grizzly Peak Blvd., Berkeley 8, Calif.

MALE CHORUS ANTHEM COMPETITION offering a \$50.00 award is announced by the Culver Military Academy Cadet Chapel Choir. The composition may be for a cappella choir or for choir with organ accompaniment, and will be premiered at the 1955 Christmas vesper service. The Cadet Chapel Choir numbers sixty cadets, with ages ranging from fourteen to eighteen years. Entries must be postmarked by October 1 and sent to Claude Zetty, choirmaster, Culver Military Academy, Culver, Ind.

AMC PHOTOGRAPHY AND ADVERTISING AWARDS COMPETITIONS. The American Music Conference announces the two following competitions: (1) The second annual photography contest offering a total of \$575 in prizes for photographs in which the performance of music must have a prominent place, and the musicians shown must be amateurs. Entries will be judged on the basis of photographic and pictorial quality, for human interest, and for effectiveness of the subject matter in depicting the benefits of musical activity. Entries should be sent by January 15, 1956, to the Music Photography Contest of the American Music Conference, care of Philip Lesly Company, 100 W. Monroe St., Chicago 3. (2) The sixth annual advertising awards

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competition to encourage the effective use of music as an advertising theme. Advertising in 1955 using a musical theme to promote non-musical products or services is eligible. Literature on the contest and its purpose is available. Entries must be submitted to the Philip Lesly Company by January 20, 1956. The picture which won second place in the 1955 photography contest was published in the April-May issue of MEJ, and the advertisement winning the 1955 award was printed in the June-July issue.

Worth Looking Into

"THE VIOLIN" Views and Reviews by Sol Habitz is a selection of fifty-four articles from the monthly Violin Views and Reviews columns which have appeared in the "International Musician" since 1941. The forty-three page book is published by the American String Teachers Association and is available at \$2.00 a copy from the publication office: Paul Rolland, Editor, 606 S. Mathews St., Urbana, Ill.

"AMPEX PLAYBACK" is the name of the new monthly leaflet published by Ampex Corporation to furnish news about the company's products, people, and policies. Volume 1, No. 1 (July 1955) contains a résumé of the company's founding, growth and facilities. For further information write to Ampex Corporation, 934 Charter St., Redwood City, Calif.

BEGINNER BAND METHOD. Bourne, Inc. announces the release of Book I of its beginner band method, "Guide to the Band" by Clarence Sawhill and Frank Erickson. According to the publisher this work offers the practical experience and unique teaching concepts of two outstanding music educators, and includes innovations in band technique which provide for early, yet not premature, musical experiences for the student. Book II, the intermediate phase, is in preparation.

"HELPFUL HINTS FOR THE CHOIR DIRECTOR," published by Collegiate Cap and Gown Company, is a twenty-page booklet for the choir director in which will be found ideas on organizing a choir, rehearsals, ways of improving the choir program, and many other suggestions. The material was written by Robert L. Garretson, University of New Hampshire. On request to the company at 1000 N. Market St., Champaign, Ill., a complimentary copy will be sent without charge.

TWO NEW CATALOGS, one featuring Roth violins, violas, cellos, and double basses, and the other featuring Reynolds trumpets, cornets, trombones, French horns, etc., are available from Scherl & Roth, Inc., 1729 Superior Ave., Cleveland 14, Ohio.

HI-FI DIRECTORY AND BUYER'S GUIDE will be published in October by Audio Fair Publishers, 67 W. 44th St., New York 36. The 150-page book will be sectionalized with various portions devoted to editorial material and listings of manufacturers and dealers. Cost \$1.00.

CLASSROOM TEACHER GUIDE IN MUSIC entitled "Music for New Mexico" is a 116-page illustrated bulletin prepared to help the classroom teachers of New Mexico with the elementary music education program. The suggested teaching procedures in it may be adapted to both rural and urban schools and for early and later experiences in music. The material was prepared under the direction of Mildred G. Cawthon, state director of music education, with the assistance of music teachers and supervisors of the state who were invited to serve in the initial preparation of the bulletin.

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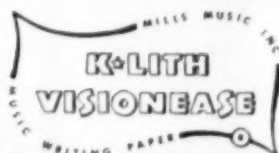
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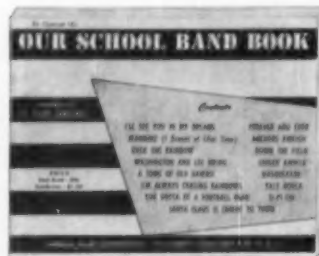
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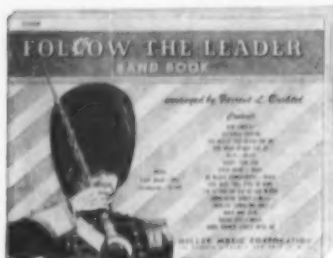


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NEW PLASTIC CLARINETS by Cundy-Bettoney, Hyde Park, Boston 36, Mass., are made of phenolic plastic—a thermo-setting material with a nylon flock binder, which builds strength just as nylon increases wearing qualities in a tire. This combination allows unbroken joints and tenons. This new Century Model clarinet features nickel lume plate on the key work, more brilliant than ordinary nickel, and does not tarnish. Cundy-Bettoney emphasizes that the Century has accuracy of intonation typical of all their products.

NEW DESIGN FOR SAXOPHONE KEYS. H. & A. Selmer, Inc. announces that a U. S. patent has been issued to H. Lefevre-Selmer for "linkage for B-flat, C-sharp saxophone key cluster." This new Selmer action is said to be light enough to be comparable in feel to other saxophone fingerings, but it is designed to let the little finger slide smoothly from one table to another in such previously difficult fingerings as that from B-flat to C-sharp. The keys on the new Mark VI are interconnected so that the player in depressing one key also tilts the remaining keys to keep the adjacent edges in line. The patent for the new mechanism was granted to Henri Lefevre-Selmer just as he was celebrating the completion of his fiftieth year with Henri Selmer et Cie, Paris. For many years he has been chief engineer with the Selmer firm.

STEREOPHONIC MUSIC SYSTEM FOR HOME USE was demonstrated at the NAMM Trade Show in Chicago by Ampex Corporation, Redwood City, Calif. The system is based on the new Model 612 tape phonograph. For stereophonic reproduction the Model 612 plays each of two separately recorded sound tracks from a single tape through two separate amplifier-loudspeaker systems. Music originating on the left side of an orchestra is reproduced through the left-hand loudspeaker, and music from the orchestra's right comes through the right-hand loudspeaker. The result is a sense of direction and depth which the manufacturer believes never before has been achieved in a home music system. In addition to playing commercially recorded stereophonic tapes, the new tape phonograph also can reproduce standard tape recordings, whether recorded by a record manufacturer or at home. Accommodation is provided for both full track tapes, in which the signal covers the full width of the tape, and half-track tapes, in which two different recordings each using only half the tape width, are recorded in opposite directions. The Model 612 tape phonograph can be purchased without audio amplifiers or speakers and can be connected into existing high fidelity systems. An additional amplifier and speaker must be provided if stereophonic sound is to be reproduced.

THE TECHNIQUE OF SNARE DRUMMING is a fifteen-minute, 16 mm. sound film by Alan Abel, drummer, teacher, author, and lecturer. The film is designed to aid the music educator in starting drummers on the right track and keeping them there. Available from Library Films, Inc., 25 W. 45th St., New York 36.

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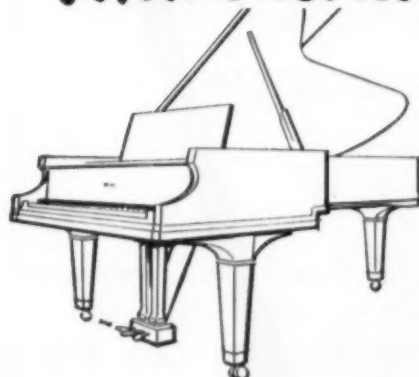
NEW FACULTY

Angel Reyes, violinist, has been appointed Professor of Violin and Chairman of the Stringed Instruments Department. A graduate of the Paris Conservatory in 1935 with First Prize in Violin, Angel Reyes was winner of high honors at the 1937 "Eugene Ysaye International Violin Contest." He has appeared as soloist with the Philadelphia Orchestra under Eugene Ormandy, with the New York Philharmonic under Arthur Rodzinski and with other distinguished orchestras and conductors.

Rolf Persinger, assistant principal violist of the Chicago Symphony Orchestra, has been appointed Teaching Associate in Viola.

Cecil Leeson, saxophonist, has been appointed Teaching Associate in Saxophone. He has appeared as soloist with various symphony orchestras and has been instrumental in compositions for the saxophone by such writers as Paul Creston.

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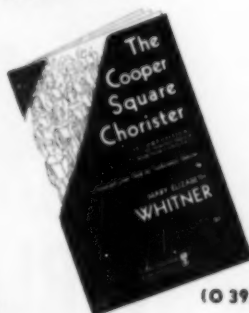
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SINGING ON OUR WAY	Over the River and through the Wood Prayer He's a Big Fat Turkey	 Album 2 B, record 35 Album 2 A, record 11
SINGING AND RHYMING	Thanksgiving Gobble, Gobble, Gobble	Album 3 A, record 15
SINGING EVERY DAY	Thanksgiving Song Thanksgiving Day Come, Ye Thankful People, Come Song of the Spirit-Dance Praise Song	Album 4 A, record 19 Album 4 B, record 45
SINGING TOGETHER	Now Thank We All Our God Prayer of Thanksgiving Come, Ye Thankful People, Come (with orchestration)	 Album 5 B, record 50
SINGING IN HARMONY	The Landing of the Pilgrim Fathers From Whose Abundant Stores For the Beauty of the Earth	 Album 6 B, record 55
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Completing the HALF CENTURY

NEXT SPRING, music educators of the United States will inaugurate the formal observance marking the completion of fifty years of cooperative effort for the "advancement of good music through the instrumentality of the schools." The program for the specific observance period, April 1956 through April 1957, has been planned to make the fiftieth birthday celebration a significant and prophetic introduction of the second half-century of continuing progress through mutual helpfulness and the comradeship in devotion to music which have characterized this professional organization since its inception.

Completing the Half Century, therefore, is the theme for the MENC 49th Annual Membership Roll Call, which begins in September with a special mailing to all members. You and some 50,000 others who have a stake in music education—vocationally, avocationally, business wise or otherwise—will receive the membership roll-call brochure containing the first official release regarding the anniversary program.

Inasmuch as you are taking the time to read these lines, it is safe to say that whatever the motivation of your interest in music as a factor in education and life, you are in your heart committed to share as participant or as witness in the Fiftieth Anniversary Observance of the Music Educators National Conference. If it follows that you should have a supporting part in the year of accelerated activities which complete the half century, your first responsibility is prompt response to the membership roll call by paying your dues for the ensuing year. Implicit in this responsibility is the obligation to keep yourself informed and to help your colleagues to become acquainted with the plans and the background information which concern the twelve-months program of the anniversary celebration to be initiated at the MENC Biennial Convention in St. Louis April 13-18, 1956.

The Fiftieth Anniversary Observance program involves all members of the music education profession and all units of the MENC—local, state, regional and national. Throughout the country and throughout the Observance year, beginning with our convention at St. Louis next April and climaxed by the six Division conventions in the Spring of 1957, Anniversary features will be incorporated in all meetings of music educators. There will also be recognition of our anniversary in the meetings and in the publications of neighbor organizations representing allied and related interests in music, education and community affairs.

You and your constituents will be kept posted regarding the plans developed by the Fiftieth Anniversary Observance Commission through the columns of this magazine and your state association publications, and also through the pages of our valued friends, the general and special periodicals in the fields of music and education. Your local press, radio and television stations will help to interpret the broader aspects of the Observance in the terms of home, school and community life of today.

You can help materially by the dissemination of information to pupils, parents and fellow teachers. Further, you can help the Anniversary Commission by supplying to Chairman Lilla Belle Pitts, or to your state, division or national officers—or to the headquarters offices—suggestions, historical data, materials and the like that can be useful in the planning and implementation of the Observance.

With your help and interested participation in the entire program, and with the contributions you and your associates provide in your own school community, we can all be confident that the Fiftieth Anniversary Observance program will fulfill its purpose as a gratifying portrayal of a half century of achievement and a stimulating forecast of goals, growth and service for the years to come.

Rahel A. Choate

Cause for Rejoicing

Lyle W. Ashby



The new NEA Center in Washington, D. C. MENC, in the summer of 1956, will combine its Chicago and Washington offices in the No. 1 section at the right.

THERE IS cause for rejoicing because in 1957 when the National Education Association of the United States celebrates its 100th anniversary one of its major departments, the Music Educators National Conference, will celebrate its fiftieth anniversary. MENC will celebrate from the spring of 1956 through the spring of 1957. The NEA centennial celebration will be observed during the calendar year 1957. This fortunate circumstance will enable the NEA and MENC to pool resources for these important anniversary celebrations. Both can assess present strengths and weaknesses, contemplate with satisfaction the achievements of the past, and prepare for the future.

There is a second cause for rejoicing at the present time. The National Education Association is engaged in the construction of a new five-million dollar NEA Center in Washington, D.C., for the purpose of housing the staff of the NEA and its various departments, committees, commissions, and divisions. With this splendid new NEA Center becoming a reality, the NEA, by the summer of 1956, will be able to provide rent-free quarters for MENC second to none in appearance and comfort. The new Center will embody the latest in design, air conditioning, and general office convenience. It will provide a home for the teaching profession in the nation's capital to match the dignity and significance of education in our national life.

A third cause for rejoicing is the fact that the move of MENC to the new NEA Center in Washington will provide a more effective teamwork than before. There are many mutual advantages in having the departmental staffs located at the NEA headquarters Center. Most important is the fact that location at NEA headquarters makes possible cooperation, both formal and informal, with twenty other departments, various committees and

commissions, and the several divisions of the central NEA headquarters staff. These relationships are invaluable to the various departments and to the parent association.

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The NEA works year in and year out on problems of vital concern to every teacher. These include teacher salaries, teacher tenure, teacher retirement, class load, legislative activities, general public relations, the raising of professional standards, the protection and promotion of teacher rights, and other problems in which every teacher in the nation has a stake regardless of his particular field of specialization. Every member of the teaching profession owes support to his general national professional organization. Indeed, NEA Bylaws require membership in the NEA as a prerequisite to membership in a department. While the bylaw is not rigidly enforced, the annual fee is a small price to pay for these services.

The departments, on the other hand, contribute mightily to the program of the Association. As a matter of fact, much of the Association program which pertains to the improvement of instruction in the classrooms of the nation is carried out for the NEA by the departments. The NEA takes great pride in the work of the MENC in the important field of music education.

In their special fields the departments make their own policies. Each has its own board of directors or executive committee. Each department staff is responsible to its own board or executive committee. Most of the NEA departments have their own dues and finance their own activities. They run their own conventions and conferences. In headquarters operations in Washington, as

Mr. Ashby is assistant executive secretary for educational services of the National Education Association.

more and more departments bring their staffs together in the fine new NEA Center, cooperative agreement upon certain policies with regard to personnel regulations, salary schedules, and service activities is important for the good of all.

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It is interesting to review briefly the history of the Music Educators National Conference and its relation to the National Education Association. A Department of Music Education was created by the board of directors of the NEA at the Madison, Wisconsin, meeting in 1884. The department was discontinued in 1928, but re-created in 1934 by action of the Representative Assembly at the Washington convention. In 1940, the Music Educators National Conference became a department of the National Education Association, absorbing the former Department of Music Education.

Early in 1951, the Music Educators National Conference established a small office at NEA headquarters in Washington. The office staff first consisted of Vanett Lawler, then associate executive secretary, and one secretarial assistant, and later was increased by the addition of two persons. This small staff has provided a most important and valuable liaison between the NEA and the MENC. With the coming of the complete staff operation of MENC in the summer of 1956, one more step will have been taken toward bringing together in one location the staffs of the major departments of the Association.

In a letter to President Choate of the MENC on February 18, 1955, with reference to the projected move of MENC headquarters to Washington, William G. Carr, executive secretary of the NEA, wrote in part as follows:

"Our relations in the past with MENC cause us to look forward to the time when the entire staff will be housed here in the NEA headquarters. It has been a tremendous asset to have Miss Lawler here in the Washington office. She has earned confidence and respect for her devotion to the goals of the entire teaching profession, as well as for her competence in the work of MENC, which you know so well.

"We believe the centering of the MENC offices in Washington will strengthen MENC and the NEA. If we are to meet the problems facing our profession, we must work vigorously to strengthen the entire profession. There are many advantages for departments in being located here, for cooperation with each other and with the parent association is facilitated through formal and informal, day-to-day relationships."

It is my happy privilege as assistant executive secretary for educational services to serve as a liaison officer with the departments of the Association which are working in the instructional, administrative, and special service aspects of the school program. The opportunity to work with MENC is a special part of this privilege. "We," the NEA, its departments and other units, officers and staff constitute a powerful working team in behalf of better instruction for the boys and girls of America and the welfare of their teachers.

Congratulations to MENC for its great achievements under the pioneering secretaryship of C. V. Buttleman and for its future under the secretaryship of Vanett Lawler. Welcome to NEA headquarters in the summer of 1956.

OUR NEW HOME

THE PICTURE ON THE COVER of this issue of the Music Educators Journal is a reproduction of the now familiar sketch showing the way the new National Education Association Center in Washington, D. C., will appear when the construction and remodeling project is completed.

The first part of the building is finished and in use (No. 1 in the miniature reproduction on the opposite page). On May 1 the work on the section marked No. 2 was begun, involving extensive remodeling and face lifting of the present main building. When No. 2 is completed, that part of the Education Center will be in harmony in every respect—interior and exterior—with No. 1. The next step will be the razing of the buildings now on the front (Sixteenth Street) preliminary to the erection of the final unit, No. 3.

According to present plans the Chicago and Washington offices of the MENC will, during the summer of 1956, be combined in the spacious, comfortable, and attractive quarters, described by Mr. Ashby in his article, on the fourth floor of the now completed No. 1. It is anticipated that the moving-in process, carefully planned and timed, will cause practically no interruptions in the operations and services of the MENC headquarters.

The rapidity with which the new NEA Center, less than three years ago a dream and a promise, is becoming a reality is a stirring commentary on the faith, energy, power, and leadership of the teaching profession. The project is financed largely through contributions and the fees of NEA life members. The campaign to raise five million dollars has already more than passed the half-way mark, with nearly three million dollars in cash and pledges received from educators and other community leaders in every state and territory.

A contribution of ten dollars from each NEA member who has not as yet subscribed would fully take care of the entire project. Many MENC members are helping with gifts or NEA life membership enrollment. Many more music educators surely will wish to have a personal investment in the future home of their professional organization. Contributions and requests for information should be directed to your local NEA Building Fund chairman, or may be sent to the NEA, 1201 Sixteenth Street, N.W., Washington 6, D. C.

We Recommend

Excerpts from the Resolutions Adopted at the 1955 Division Conventions of the Music Educators National Conference

THAT the MENC take positive steps to enlarge its program in order to give adequate attention to the needs of all groups of music education from standpoints of public and private schools in the fields of band and orchestra groups, all levels; choral groups, all levels; audio-visual groups, general supervisory groups, classroom teachers, and so on.

▶ That in music education programs involving practice teaching a standard of minimum hours of supervised practice teaching be established, and that practice teaching be done by music education students on all levels.

▶ That because of the increased number of professional musicians who are entering the field of music education, the MENC take definite steps to establish specific qualifying requirements for entrance into music education by these professionals.

▶ That the MENC establish minimum requirements for those liberal arts graduates who have not taken education courses and wish to enter the field of music education.

▶ That the MENC study and define the need for and duties of state supervisors of music. Since many other subject matter fields have such state officers, we recommend that careful study be made concerning music supervision on the state level for all states.

▶ That we deplore the tendency to use the general music class as a catch-all. We recommend, therefore, that the size of the general music class be comparable to the size of classes in other subjects.

▶ That the MENC advocate a program for schools to develop a music department that takes care of the musical needs of boys and girls; one so organized in all schools large and small that so far as possible instrumental, vocal, and general music is available for all, and that such a program be placed under the direction of a qualified music educator.

▶ That the MENC study current school-marking systems and evaluate their validity in measuring the musical growth of children.

▶ That the MENC study what the various states are doing about giving credit toward graduation to secondary school students who are taking courses in music. We recommend that a parallel study be made on the acceptances of music credits by colleges.

▶ That persons responsible for guidance in music be provided with the information pertaining to the musical experience of the individual prior to college entrance and that a brochure of guidance procedures in all areas of music vocation be made available to counselors.

▶ That greater stress be given to the general music program on the secondary level so as to continue the pattern established in the elementary schools; that all students be given the opportunity to explore the areas of the history of music, theory, instrumental music, singing, listening, and creative experience within that program; that we as educators take a new look at this phase of music education in the schools. We also urge the growth of the "assembly sing" as a means of augmenting and enriching the music curriculum.

▶ That adequate time be given to music in the school schedule for all activities at all levels and that MENC take definite steps to prepare pamphlets, statistics and research reports so as to assist state, county, and city school systems in scheduling the music program. We further recommend that the music curricula be

THE Music Educators National Conference reaffirms its conviction that music is one of the powerful, indispensable forces of American education. We believe that the American concept of education—equal opportunities for all children to grow intellectually, physically, morally, socially, and spiritually, in accordance with their individual abilities—provides the best possible challenge for the music educator. We declare our deep conviction that our schools need better trained teachers and more of them; better instructional materials and more of them; and better equipped school buildings and more of them. We believe it to be our duty to assist in any way we can to give America's children the best kind of education possible. We dedicate ourselves to defend and improve our schools.

—From the introduction to the report of the Resolutions Committee, MENC Eastern Division convention, 1955.

[Note: Each of the paragraphs in the adjoining columns represents a recommendation approved at one or more of the 1955 MENC Division conventions. In certain instances there were duplicating or nearly duplicating statements from two or more Divisions. Effort has been made to conserve space and reading time by eliminating duplications from the text as given here.]

augmented to keep pace with the enriched offerings of other instructional areas.

▶ That MENC support a program which would emphasize the need to more carefully integrate the total music program in the schools to accommodate all types of students and reaffirm the Child's Bill of Rights.

▶ That we reaffirm and emphasize the Code¹; that our relationships with our professional colleagues be strengthened, and that adequate publicity of the Code be given in all localities.

▶ That the exhibitors be brought into the active program of the Conference so that materials and equipment are shown in actual use as well as being on exhibit.

▶ That the inception and growth of the six MENC Divisions be recorded, and that archives be established to preserve these histories and other articles pertinent to the work of the Divisions.

▶ That the basic musical experiences for all students be strengthened at all levels as an integral part of the total education program, and that specialized performance groups be an outgrowth of this broad program.

▶ That music educators and music education associations make fuller use of their resources to assist the National Education Association and the state and local education groups in the effort to meet the critical need for more and better prepared teachers, instructional materials, buildings, and equipment.

▶ That we recognize an increasing number of after-school and evening hours are being spent viewing television. While this affords many opportunities for extensive learning, we must recognize the loss of time for personal development formerly gained through individual, family, and neighborhood activities. In view of this, the schools at all levels must accept a much greater responsibility for helping the student (1) to enjoy active partici-

¹Code jointly agreed to by the American Federation of Musicians, Music Educators National Conference, and American Association of School Administrators. See *Music Educators Journal* (April-May 1955) or send stamped, self-addressed envelope to MENC headquarters for a reprint copy.

pation in some type of creative experience, and (2) to develop a sense of discrimination in the enjoyment of television. Recognizing the potential of television for educational growth, we recommend that the MENC accelerate its study of this field; that it disseminate information and guides to the local level through all available channels; and that it cooperate with other agencies in developing high quality educational program materials and resources.

► *That we recognize it has become the acceptable pattern for the elementary classroom teacher to be responsible for the music experiences of her own group. Yet preservice teacher education has not prepared the classroom teacher adequately for this responsibility. In many cases the preparation period has increased from two years to four, but the requirements in music have remained almost static. Therefore,*

We recommend (1) that college institutions educating elementary teachers take active leadership in providing musical experience which enables the teacher to feel at home in dealing with usual classroom activities; that where credit space is limited they employ the laboratory basis of credit in order to increase musical experience, and that they set up musical organizations for such students to provide and encourage participation throughout their years in college. (2) That elementary school systems provide more adequate music consultant services and in-service development programs, and (3) that state groups of music educators work toward the improvement of certification requirements to meet this problem.

► *That we recognize recent developments, including guidance of the child's early musical experiences by classroom teachers, have caused many teachers to feel that music literacy is not necessary to the enjoyment of participation in music. We believe that early experience establishes music as a natural, enjoyable, and expressive language. As the child grows in his ability to use and understand the language, he naturally gains in his capacity to grasp the meaning of the scores. If he is helped and encouraged toward such understanding, he becomes musically more literate. The individual develops musical literacy in much the same manner as he develops literacy in the use of the spoken and written word. We recommend the continuing use of these processes throughout all phases of the school music program.*

► *That state groups of music educators work with their respective state departments of education, including the certification officer (1) to develop the best possible standards of certification for music teachers, and (2) to improve the preservice music preparation of elementary classroom teachers. In revising certification requirements for music teachers, it is recommended that authorization be based upon proficiencies essential to music teaching as well as upon credits in music subjects, general cultural areas, and professional courses, and that the credential state clearly the levels and types of music teaching or supervising covered by the authorization.*

► *That all classroom teachers and music educators use music to encourage better human relations, including improved attitudes toward minority groups within the community and friendly feelings toward people of other cultures. Music can help us to realize basic similarities between peoples, to recognize precious differences when they exist, and to appreciate our debt to other peoples.*

► *That, with the recognized acceptance of music as a definite part of the school curriculum, state music educators associations take the initiative in seeking the best coordination of all state interscholastic activities.*

► *That special emphasis be given to the recruitment of music teachers on the national, division, state and local levels; that studies be made to determine the reasons for the drop-out of music education majors in colleges and universities. A similar study should be made in relation to music teachers in the field.*

► *That music education instructors in colleges and universities not only be selected and appointed on the basis of musicianship, but that their training and experience be in public school music work.*

► *That every effort be made to obtain greater cooperation and correlation between the private teacher and the school music teacher; that the Conference recommend children be permitted to study with private teachers during school hours, in this way providing opportunity for any child to develop his talents to the highest possible degree.*

► *That the advantages of a high school "major" and/or "minor" in music be encouraged.*

► *That music in elementary schools be taught, in so far as possible, by specially trained and qualified teachers, believing that the needs of children will be better served, that classroom teachers will be relieved of a task which is often frustrating because of a limited background of experience and training, and that the objectives sought by use of the "self-contained classroom" will not suffer from judicious employment of the concept of the "self-contained school."*

► *That the pupil teacher load of music teachers in secondary schools be studied with the idea of bringing it in line with the load in other areas to permit classes in theory, harmony, and others of a similar nature to be taught even when only ten or twelve have enrolled.*

► *That we reaffirm our belief that music education should be a vital part in the lives of all children. Our schools need better trained teachers and more of them; better instructional materials and more of them, and better equipped buildings and more of them. We believe it to be our duty to assist in any way we can to give American children the best kind of education possible.*

MENC BIENNIAL CONVENTION

St. Louis, Missouri, April 13-18, 1956

State Presidents Assembly April 11-12

Special Feature: MENC GOLDEN ANNIVERSARY H.S. Band, Orchestra, and Chorus

Headquarters: St. Louis Municipal Auditorium, Hotels Statler and Jefferson

INAUGURATING THE
FIFTIETH ANNIVERSARY OBSERVANCE OF THE ORGANIZATION

Finding and Guiding Musical Talent

A Twenty-Five Year
Guidance Program in Music
in the Rochester (N. Y.) Public Schools

Ruth C. Larson

THE FINDING AND GUIDANCE of talent in any area is a most intriguing and worth-while endeavor. Music, because of its various phases and complex nature, offers a particularly challenging field in which to work. This is true because our schools offer so many opportunities for vocal and instrumental experiences of varying degrees of difficulty at different levels of performance.

Twenty-five years ago last September I began in the Rochester Public Schools what has now become a twenty-five year guidance program in music. Just after having completed the doctorate at the University of Iowa, under Carl E. Seashore and George D. Stoddard, I was given the unusual opportunity in Rochester of devoting full time to the work in which I had become so interested. In the beginning the program was carried on mainly for the instrumental department, primarily for the placement of a large number of school-owned instruments in the hands of talented children. It had been realized that there was a large, wasteful turnover in the placement of instruments, and the employment of a music psychologist was for the purpose of seeing what could be done about it.

After five years of exploratory and developmental work I gave (at the 1934 meeting of the Music Educators National Conference in Chicago) the first report of my work entitled, "A Brief Report of a Prediction and Guidance Program in School Music" which was printed in the Conference's *Yearbook* of that year. Five years later I gave a further report of progress at the Eastern Conference in Boston; it was entitled, "The Guidance Program in Music in the Rochester Public Schools" and was published in the 1939-40 *Yearbook* of the MENC. Since the time of these two reports, the program has developed and expanded, and it seems likely that there will now be interest in a third report which represents the program after a quarter of a century of continuous activity.

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The main purpose of our program is and has been to help find and encourage pupils in music to the degree their talents and interests warrant. The rich offerings of the large number of different kinds of music organizations, and special music classes in both vocal and instrumental fields in a school system such as ours, allow the subject of music to be particularly adaptive in dealing with the varying degrees of musical talent found in children.

A guidance program in music becomes feasible and workable when one has the continual cooperation of

members of the music department, of the administration, and of many others who in one way or another have an interest in the work. This I have always had during the past twenty-five years, thanks to everyone with whom I have been associated. I have been a member of the Psychological Services Department and have had the closest cooperation and understanding of its director and members, with access to all the department's files of very helpful auxiliary data. I think that membership in this department helps one to maintain a more neutral and objective position in working with the various members of the Music Department, and assists one to keep a clearer insight into the problems and needs of the entire music program as it relates to the educational curriculum as a whole. Having the splendid cooperation, interest, and help of the administrators and teachers in Rochester's exceptionally fine Music Department has been inspiring, and working over the years throughout the city with various types of children, parents, music teachers, principals, administrative members of departments, members of psychological services, and various personnel workers has been a real challenge.

Policies

Certain definite policies have been adopted, which we think have been particularly helpful in the success of the program.

1. We recognize that every child is entitled to some music, but it is the kind of participation and the degree of encouragement that are of particular interest and importance to us.

2. We work with a positive attitude in mind. In other words, we encourage pupils in music to the extent it seems justified, but we are cautious when we feel we should not encourage pupils in special music activities.

3. We willingly agree with and conform to a definite city-wide policy of being careful not to hurt a child. There are many ways to avoid this. One can ultimately hurt a student by exaggerated encouragement as well as by discouragement.

4. The results of the tests are not formulated in terms of grades, and test information is not given to children. We have arbitrarily set up four talent classifications based on a percentile profile, computed from results attained from a battery of sensory talent tests: the Seashore Measures of Musical Talent (the original battery). We call these four classifications: Encourage Strongly, Encourage, Encourage Conditionally, and Not Recommended. Also taken into consideration are teachers' estimates of musical excellence, average grade in music, academic ability, physical limitations, as well as any other pertinent data.

5. With all available data we can secure, we try to recommend what seems best for the child. We all cooperate and help to guide the child into the musical activities where he will gain the best musical experiences his talents permit. Whenever possible, the wish of the child is respected.

An active file averaging about 25,000 cases, with talent results and various music and academic data, has been continuously maintained over the twenty-five year period.

Mrs. Larson holds the post of psychologist of music in the Rochester, New York, Public Schools.



TEST GROUP IN ROCHESTER PUBLIC SCHOOLS

Tests are scheduled every week at the central test room which adjoins my office. Also, tests are given in the various elementary schools in the city. The more urgent needs of the program, such as aiding in the immediate placement of an instrument, in checking talent worthy of a scholarship, and in recommending membership into special instrumental and vocal organizations, are usually met by test appointments at the central test room. Testing in each of the various schools is done when requested by the principal, vocal music teachers, or instrumental teachers, usually about once a year, and the demand for our services is such that our work is scheduled weeks in advance.

Dates for testing in a school are cleared directly with the principal. The various music teachers, parents, principals, regular grade teachers, and various personnel workers request that pupils be tested because they are interested in a detailed study and evaluation of their pupils' innate musical talent.

There are usually two groups tested in an elementary school. The first group is generally made up of the younger children of late nine or ten years of age, the second group usually consists of older pupils who have expressed an interest in some special kind of music work, such as playing an instrument or singing in the glee club. The second group also includes those who may need retests for final classifications, those having incomplete records, transfer pupils, and "disturbed" children who are referred to us.

As a special service, we check and clear the registration cards of pupils who plan to study instrumental music; we also clear talent classifications of pupils who have received or are to receive instruments owned by the board of education. Requests for such service come periodically from the Music Department. The children still needing music tests are then included in one of the test groups either at the school or at the central test room. After the testing we send reports of the classifica-

tions and our recommendations to the schools, to the music administrators at the central office, and to the music teachers. Also, we confer with the music teachers of the system and various personnel workers concerning the results of the tests.

Phases of the Program

It is difficult to catalog all the different phases of the work. Generally stated, we aim to assist in developing both the instrumental and vocal programs by aiding in:

1. The placement of over 2,000 instruments owned by the board of education, and by aiding and approving instrumental study for those who buy their own instruments.
2. The selection of members for various instrumental and choral organizations both in the elementary and high schools.
3. Determining those pupils to be given a scholarship on an instrument or by pointing out those worthy of free instruction.
4. The choosing of pupils for the more select organizations such as Inter-High School Orchestra, Inter-High School Choir, or other honor groups, as we call them.
5. A follow-up program which is devoted to the more talented pupils.

Benefits to the Music Department

There are many benefits to be derived from our guidance program. I will list some representative values which may be of interest.

1. There is a higher degree of musical performance at all levels of advancement; particularly is this true in the selection of the most talented pupils for the more advanced music organizations such as our Inter-High School Orchestra, Inter-High School Band, and Inter-High School Choir. These organizations are maintained for the rich musical experiences and satisfactions which our most talented pupils appreciate and, we think, rightfully deserve.

Some of you may have heard our Inter-High School Choir sing at the MENC 1954 convention in Chicago. The members of this choir were selected from all high schools of the city. Nearly all of these students were tested and encouraged in music when they were still in the elementary schools; in fact, our records show that one-fourth of them were not given final classifications when first tested because they were under ten years of age. Incidentally, it has been interesting to note that when there is difficulty in re-

hearsal in any particular section in this talented group it is actually annoying to the other members of that section. And it is boring and irritating to the students in the other sections as well because they, too, are keenly aware of difficulties and are liable to be impatient when they occur.

2. Gifted children are made aware of their talents and are encouraged to participate in those musical activities which are available to them. A special study was made of a representative group of highly talented students in 1950-51. These students had been tested and classified and had been recommended for special encouragement in music. There were 166 cases in this particular study; they ranged from the fourth through the twelfth grades.

It was found that about ninety-five per cent of these talented students had taken special music work. The majority had participated in two or more special kinds of music activities; twenty-seven had participated in five, and twenty-five pupils had had six or more special music activities. The results of this study are particularly satisfying because they show that a high percentage of the musical students of our schools is interested and very active in a good music program.

3. Much time and energy of pupils, teachers, parents, and others concerned have been saved. Unwarranted expectations have been minimized.

4. The majority of the children are tested when they are about ten years old. This is really quite an early age for a talent to be pointed out; members of the Music Department appreciate this fact.

Comments On Our Music Guidance Program

Here are some reactions from various teachers and administrators who have been in close contact with the program over a long period:

"The psychological tests give the music teacher a true scientific basis for the recognition and encouragement of musical potentialities which can best be cultivated during youth."—*Teacher of vocal music who is also a critic teacher for the Eastman School of Music.*

"We are not working in the dark any more."—*A principal.*

"The placement of an instrument with the right musical child is worth four placements with the unmusical child."—*Teacher of instrumental music.*

"Long experience has given us reason to depend on the talent data."—*Music consultant.*

"Substantiates my opinion of a child."—*Teacher of vocal music.*

"Concrete evidence to point out to parents the desirability of a child studying music."—*Teacher of vocal music.*

"Helps sometimes when a child cannot sing well, but is interested. Often this type of child is successfully placed on an instrument."—*Teacher of vocal music.*

"In addition to confirming the judgment of the music teacher, an important function of the tests is to discover instrumental aptitudes which remain hidden in general music classes."—*Teacher of instrumental music.*

I can still recall Alfred Spouse, our director of music, inquiring a number of years ago about William Warfield, the great Negro baritone, when he was in a Rochester public school. I had previously tested him, and after checking his record in my files I reported back a high talent rating, excellent academic ability and good teachers' estimates. I told Mr. Spouse that William Warfield seemed to have everything. There was a pause, and then with a tone of deep satisfaction Mr. Spouse said, "Good! That is the way we feel about it at this end of the line." Warfield did have what it takes, as he has so ably proved.

Conclusions

Before completing this paper, I would like to give you some general observations that I have made and some conclusions which I have reached after twenty-five years in the work.

My experience has shown that each teacher has to learn by experience how to use our recommendations in his or her own particular kind of way. Teachers have to see

the program function before it is fully understood and appreciated. Then we can get a feeling of mutual responsibility which is most valuable for successful guidance work.

We all know that there are great differences in teachers and their interests in individuals as such. This kind of program tends to keep teachers from allowing themselves to become indifferent. They are less apt to become discouraged or even cynical as a result of trying to give the same kind of instruction to undifferentiated classes. They do not generally put curriculum first. This kind of program tends to help bring out the teachers' full sense of responsibility; it aids in utilizing their finest sensitivity and musicianship, for they are more aware of wide individual differences and varying degrees of musical talent in children.

It is a pleasure to work with those who stay with us and become mellow with the years. They attain real understanding; they cherish and maintain those qualities inherent in a fine teacher; they forget selfish interests and help in their way to see that every boy or girl with whom they come in contact gets the opportunity for the best in music we have to offer.

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In a paper such as this there really is not time to explain and show fully how this kind of program works. We have had many requests for information about our program, and to explain it adequately we would need to present material that could well be the equivalent of a small book on the subject. So far, day to day demands seem to have precluded such writing. Possibly some day it may be done in collaboration with my husband, William S. Larson, chairman of the Department of Music Education of the Eastman School of Music, who did basic research for our guidance program while he was a post-doctorate research fellow at the University of Iowa, and who has followed our work with keen interest, at the same time maintaining his own testing program of children and adults as one of his duties at the Eastman School of Music.

There is one final point which I might as well openly discuss. We have long observed that our strongest music teachers want to work closely with us. When I find, or hear, or read about a person now who is not in sympathy with this kind of program I think to myself that that person does not understand, or he is covering over something he has to sell—either himself for a cheap kind of popularity to please his extroverted self, possibly through developing large and dazzling organizations as such which he considers more important than the individual needs of boys and girls, or because he may have some other personal reason for promoting an irresponsible music program. And some teachers have been known to hide behind a rigid, defined curriculum as an excuse for not giving pupils their needed musical opportunities, whatever they may be. If the curriculum is a handicap, I suggest that you modify it for the sake of your own conscience and the good of the children of varying talents.

While all children should have the opportunity in music due them, it is my opinion that the gifted children are the ones too often neglected. You sometimes hear the argument that they will get there anyway. They are often very sensitive, and many times they are overshadowed by the extroverted or dominant, but less musical, type of person.

When you get the really musical children interested and participating they will demand a fine musical experience which, in turn, means a fine music program. Some music teachers will need to step a little faster to keep up with them. In reality, some teachers are almost afraid of the highly musical child. It is not unknown for some teachers to prefer to work only with pupils of average musical talent and mentality. Frankly, if I were they I would not advertise it. It often is a dead giveaway of their own capabilities.

I believe that the gifted children in all fields are our best natural power. We need to use this natural resource in whatever field they may be talented, fire them with imagination, and utilize their resourcefulness in every way so that they can and will help make this a better place, a finer world, in which to live. Not only the hope of this country but of the world, in my opinion, depends upon the best kind of sponsorship and leadership. Certainly this is as true in the artistic and spiritual realm of music as it is in other more materialistic endeavors.

The right kind of encouragement of talent is essential. A true educator appreciates this because the trend in so

many things today is to let down the bars or drift toward mediocrity.

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In final conclusion, I sincerely hope that some of you are interested in carrying out this kind of program. One should remember that it is not only what you do but how you do it that counts. Guidance in music can best be given when there is no underlying cause for exploitation; a successful program will be sufficient reward. With effective guidance in music, administrators and teachers of other subjects will be less likely either to consider music an extracurricular activity or to curtail the time allowed for a music program. The proper utilization of talent means intelligent educational leadership and a solid, successful music program. Such will not only be recognized but also respected, and music will come to take and maintain its rightful place in the curriculum.

I assure you a program of this kind, if given a chance, will work for it is founded on true and sound concepts, and it is planned and organized for the general good and benefit of all concerned.

Vignettes of Music Education History

JUNE TWENTY-SIXTH was an unusually hot day for Cincinnati in the early summer of 1856 and the Second District schoolhouse did not offer any hope of relief to the considerable number of citizens who more than filled the largest room in the building during the late afternoon. The crowd might have been due to normal parental pride or to an interest in the new music teacher, Luther Whiting Mason. Many Cincinnatians were interested in knowing whether Mr. Mason was capable of achieving the high standard of musical results that Charles Aiken and Elisha Locke had been delivering. The children's enthusiasm for Mr. Mason may have attracted some who would not otherwise have crowded into the musical exhibition that had been announced for four o'clock.

As if to cool off their listeners the children opened the program with a song in two parts called "The Sleigh." It was a familiar tune (sung today as "Lightly Row"), but the new words by W. F. Hurlbutt and the children's singing made a big hit with the audience. The round, "Come, Follow Me" was also well received. After a duet by two of the older girls, all the children sang "Don't Kill the Birds" and "Brightly Beams the Sparkling Ray." Professor Mason then said a few words about his theory of teaching music which involves the use of rote songs as a means of building a foundation for future instruction. Then the pupils sang a number of other songs including "O'er the Waters Gliding" set to a Mozart minuet, and "Star of Hope" to music from Bellini's opera, *Norma*.

Professor Mason was just about to thank the audience for coming when a girl with long, golden ringlets stepped out of the group of children and addressed him. She mentioned that his students had

noticed he had never sat down while teaching them and that they thought that he must be tired. She glanced over her shoulder as she talked. "We wish you, therefore, to enjoy a little rest," she continued slowly, as if waiting for someone to come through the door to her left. Just as she began to say "It gives us great pleasure to present you with this . . ." two boys appeared in the doorway carrying a beautiful rocking chair. Mr. Mason was completely taken by surprise but not so much so as to be unable to make a pleasant little speech of acknowledgment. The children demanded that he sit down and rock in the chair, which he did. The elder Cincinnatians left the school building convinced that Luther Whiting Mason possessed an unusual ability to teach music as well as to gain the love of their children.

CHARLES L. GARY

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Mr. Gary, who is head of the Music Department at Austin Peay State College, Clarksville, Tenn., has prepared a number of "vignettes" of music education history. This is the first of the series.

Luther Whiting Mason earned a reputation as an authority on music for the primary grades and as an early advocate of the rote song method of teaching while employed in the schools of Louisville, Cincinnati and Boston. He was editor of the widely used National Music Course, a series of charts, and a method that accompanied them. His success caused him to be called to Japan and to Germany. He was one of the founders of the music section of the National Education Association.

Credit: Cincinnati Daily Gazette. June 27, 1856. Vol. 64, No. 312, p. 1.

Music in General Education

William C. Hartshorn

ONE obvious interpretation of the term "general education" would relate it to a common core of learnings desirable for all students as contrasted with special areas of learning to meet individual differences of pupils or specialization in a particular field. General education at its best is probably found in the organization of learning in the elementary school, for here learning is pupil-centered and subject matter is introduced in terms of human needs. Learnings are interrelated and a variety of skills are developed with due regard for individual differences. Opportunities are provided for children having special gifts to begin to develop these potentialities in a manner not expected of other students.

Music finds and maintains its place in the curriculum as it serves basic human needs. It is doubtful whether these needs include the learning of music *merely* as a body of subject matter. They do involve the necessity for self-expression in aesthetic fields, and for listening experiences that are so impressive that they impel responses rich both in feeling and in understanding. The extent to which these activities can be developed in a way that is rewarding to the students within a framework of general education is the extent to which music can function within general education.

It is important to recognize that the basic nature of music remains the same regardless of the context in which it is used. The inherent characteristics of music are no different when it is a part of general education than they are in any other situation. It, therefore, follows that any consideration of music in general education must take into account the inherent and unchangeable characteristics of music which make it what it is.

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Since music is essentially the expression of feeling through tone, it serves to emotionalize any situation in which it is used. In this way it not only enriches but also vitalizes the learning processes to which it may be related.

Music's range of expression, as a communicative art, is so broad and varied that it both reflects and touches virtually every aspect of life. Throughout the centuries it has been so significant a part of civilization that its inclusion in any program of general education is not only proper but necessary, but this should not constitute its sole place in the curriculum.

Music has significant potentialities for the enrichment of learning in a variety of subject fields. The use of music in relation to other subject fields is desirable and of real value at all grade levels from the kindergarten through college. The music educator must not neglect his responsibility to serve the total educational program in this way. In this type of situation the music that is used is rightfully subordinate to the other fields it serves, for the educator will draw upon the art of music in terms of the needs of non-musical areas of study. It must be understood, however, that the quality of music's con-

Editor's Note: This article, supplied at the request of the Editorial Board of the *Music Educators Journal*, embodies the prepared statement presented by the author who participated in a panel discussion of supervisors of music in general education at a session of western music educators. Included with the article are Mr. Hartshorn's answers to three of the questions which came from members of the audience following the presentation of the prepared statement by the members of the panel. Mr. Hartshorn states that he "assumes no responsibility for the questions, but gladly does so for the answers."

When Mr. Hartshorn learned that this material was to be used in the *Journal*, he asked that it be made clear that because of certain situations and discussions preceding the panel presentation, he deliberately narrowed his consideration of music in general education to emphasize one aspect—namely, the use of music in relation to other subject fields which, at the elementary level, is sometimes called a social studies approach to music; at the secondary level tends to substitute musical experiences in academic subjects for a bona fide musical experience under the direction of a music teacher. For this reason only limited aspects of the total topic are touched upon.

Mr. Hartshorn is supervisor in charge, music education branch, Los Angeles City Board of Education, and is chairman of Music in American Life Commission Nine, Music in Media of Mass Communications.

tribution to these areas of learning will be in direct proportion to the quality of the music involved.

Music will serve other subject fields best when its own integrity as an art is maintained. Moreover this process of determining the musical experience of students in terms of non-musical factors may utilize the resources of music to only a limited degree, and may be concerned with the correlative possibilities of music at the expense of its intrinsic value or the quality of the learners' response to it. If this be the case, it then provides only partially for the musical experience that rightfully should be the cultural birthright of all students.

It follows, therefore, that the promotion of music in relation to general education is only a part of the total responsibility of the music educator. Any program of music in general education which purports to serve the musical needs of all students will go far beyond the use of music in relation to other subject fields, and will provide opportunities for students in which the aesthetic quality of the music involved is the paramount consideration. All students have a right to a musical experience in which the choice of music to be used is determined in terms of the aesthetic quality of this experience rather than its possible correlation with some other field. The human values to be derived from experiences with music hinge on the intrinsic quality of that experience and it, in turn, must involve a response in terms both of feeling and of understanding.

The unique potentialities of music as a source of beneficence in human life are no different qualitatively in

relation to general education than in any other situation. These potentialities have less to do with factual information about music than with the expressive content of the music itself. In this connection James L. Mursell once wrote:

"It is absolutely essential for anyone who hopes to release the living power of beauty which is to be found in every worthy composition, and which constitutes the ultimate appeal for our art, and the ultimate reason for our work, to possess a refined and perceptive musicianship. How can a person teach a composition with emphasis on its aesthetic values unless she, herself, is able to perceive those values? A teacher without personal musicianship is condemned to teach by rule of thumb only. She is held down, by and large, to drill procedure, working for mechanical masteries which anyone can recognize and teach . . ."

No one need be a musician to teach note reading or to develop manipulative motor dexterity, but one must be a musician to teach music. In this connection it should be recognized that some staff members of some music departments may not be musicians in the true sense of the word, and that members of other departments in a school may possibly possess the experience and ability necessary to use music in a program of general education. The important thing, however, is to make certain that anyone who attempts this sort of teaching actually possesses the qualifications to do it well.

It is important also to recognize the fact that students as well as teachers will be able to use music effectively in relation to general education only when they are equipped with the basic abilities in listening, singing, or playing that are requisite to this kind of experience.

Just as the general educator uses music to enrich other fields, so should the music educator use materials from other fields to enrich the experience which is primarily musical. In one case, so-called "general education" will be primary and music will be subordinate to serve its needs. In the other, musical values and the promotion of musical growth will be primary and the other fields will serve in a subordinate way to enrich musical learning. A balanced, well-rounded curriculum will provide for both types of emphasis.

Three Questions Answered

QUESTION: *If music's contribution to other areas of learning is in direct proportion to the quality of the musical experiences involved, just what is meant by musical excellence?*

ANSWER: First of all, I am not sure that the term "musical excellence" as used by the one who framed the question is entirely synonymous with the phrase "quality of the musical experience" which was taken from a sentence in the foregoing material. However, it seems to me that it simply stands to reason that the contribution of music to any area of learning will be in proportion to the quality of the musical experience involved. By that I would mean that the music used be of intrinsic worth—that it appeal both to the heart and to the head—that it be worthy of respect and of the expenditure of time involved. It means also that the music should be authentic in its relationship to the subject field with which it is used; and that this relationship be sufficiently basic so that the music will actually enrich the learning of which it is a part and not provide merely a contrasting type of activity in the same general area.

By way of illustration, I might say that if the topic studied were transportation, it would be authentic to play a recording of Honegger's "Pacific 231" or the "Little Train of Caipira" by Villa-Lobos, but it would not be authentic to sing a song about a train which was probably composed and included in the music textbook for the purpose of illustrating dotted eighths and sixteenth notes, or the interval of the augmented fourth.

It would mean that if the subject were "romanticism" in literature, it would be authentic and qualitatively desirable to sing or to listen to the songs of Schubert, Brahms, and Grieg, but undesirable to sing "To Each His Own," romantic as the implications of that title may be.

To give a specific definition of musical worth in a couple of minutes is difficult, to say the least, but distinctions between choices of greater or lesser quality are clearly evident, and I firmly believe them to lie within the basic nature of the music itself and not just in the reputation of the composer. Certainly not all of the music of the so-called great composers is of great quality, but the degree of reliability there is worth considering. The point that is being made is something like this: If the "other field" involves the study of the culture and language of Spain, music will make a better contribution through De Falla's compositions, for example, "Nights in the Gardens of Spain" than through the "Capriccio Espagnol" by Rimsky-Korsakoff; to say nothing of such a song as "In a Little Spanish Town."

What is maintained here is that the music used shall be inherently related to the other subject matter involved, and that it be of a character which will evoke the richest possible quality of response both emotionally and intellectually on the part of the learner. Music makes its best contribution to any situation when its own integrity is maintained. Water it down and its contribution is correspondingly weakened. Personally, I will take my music straight.

QUESTION: *Need the goal be that of the perfectionist who is preparing his group for public performance?*

ANSWER: Personally, I think that music education would be better off if, for performance, most of us would select music which is technically simpler and would then become more of the perfectionist in its performance. It goes without saying, however, that the performance of music in which a Spanish class is singing songs in that language, in a literature class singing songs whose texts are relevant to a unit of study, or a social studies class that may be singing the songs of a particular group whose culture they are studying, would not be expected to match that of the "crack" a cappella choir of the school.

Music is fundamentally the expression of feeling, and its unique contribution in relation to other fields is to create a feeling about them. Now if music is created a certain way in order to express a certain feeling, but is performed in a different way, the feeling and response are correspondingly altered. Take for example the "Netherlands Hymn of Thanksgiving." Let the eighth note be sung carelessly so that it becomes a sixteenth note, and let the tempo be a bit too fast, and a song of great strength and dignity becomes almost a flippant jig. In such a case the rhythmic integrity of the music has been violated, its character altered, and its contribution is correspondingly of less value.

An obvious implication of such a point is that those responsible for music in general education must know what they are doing musically, and the music educator should be willing to give his time, energy, and best thought to the service of the over-all educational program of his institution and not permit situations to develop wherein the blind are leading the blind with pitfalls in the offing.

The contribution of arithmetic to science certainly becomes invalid when five is accepted as the sum of two plus two on the basis that the mathematics involved are incidental and are only being used to enrich science. Everyone recognizes the importance of exactness in the field of mathematics and science. Although music is an art, its requirements with respect to pitch and rhythm are no less exact, and its artistic quality depends upon the integrity of these values in the same way that mathematics does. One who teaches music should love it, and one who loves music will not violate its integrity. I leave it to you to decide whether this is being a "perfectionist." Certainly no musical halos need be involved in a simple attempt at musical honesty.

QUESTION: *Is there a point of demarcation between "whole-souled enjoyment" and professional emphasis on tone, interpretation, and such things as rhythmic-melodic accuracy?*

ANSWER: Yes, but this question must be answered from two points of view. First, let us consider it in relation to the listener. It is possible for a listener to find "whole-souled" enjoyment in a performance that is inaccurate rhythmically and melodically. He may also find "whole-souled" enjoyment in an interpretation in which effects are exaggerated to the point of distortion. It is questionable whether this is true of tone quality, but, if so, it would certainly be to a very much lesser degree. Now if we wish to go ahead perpetuating this sort of thing, that is our privilege as free American citizens, but as far as I am concerned, music is not educative under such a circumstance. We have a fundamental obligation to accuracy, and to standards which may begin with "whole-souled" enjoyment and never leave it, but which proceed

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A Plea For Inspiration

A Tribute to Thomas Whitney Surette

Helen L. Schwin

IT IS NOW a number of years since musicians old and young were making a pilgrimage each summer to the little town of Concord, Massachusetts. There they literally sat at the feet of Thomas Whitney Surette and came away refreshed and inspired. At that time the term "music educator" had not come into general use, and although the very people who went to Concord were indeed music educators, they went as thirsty musicians in search of the inspiration which this great teacher was able to give them.

Now this man has been dead for some years (the younger generation of musicians knows him only through his writings), and as yet there has not arisen any person or school equipped to take up the unique work which he did. Yes, there are music workshops, music clinics, music camps, and even Tanglewood and Aspen, but where is the gentle, genuinely dedicated personality to offer the ideals, as well as the setting, that this man was prepared to offer?

Of course no one person can actually take the place of another and do exactly as he did. But because the shadow of this man continues to this day to touch the work of those who were so fortunate as to have been associated with him, it is my purpose to make the plea



Meeting House of the First Parish, Concord, Mass., where the Surette School Convened until 1932

stated in the title of this article, as well as to pay tribute to a great teacher.

It has been a delight to correspond with several of those who learned and went away to enjoy with others the fruits of one or more summers with Mr. Surette. James Aliferis, associate professor of music at the University of Minnesota, has been most explicit in answer to my question about his memories of summers in Concord. He says that it is not easy to put one's finger on the reasons Concord was so inspiring, but certain distinguishing characteristics can be identified:

1. A small town, no rush, no traffic, everything within walking distance. No distractions unless you went out of your way to find them—outside of Concord.

2. A music-communal life. The day started with everyone singing together, usually Bach. Then followed general rehearsals of chorus, orchestra, chamber music, folk dancing. Informal, spontaneous group meetings were held in the evening. The music was always of the highest type from the Beethoven *Missa Solemnis* to the Brahms *Liebeslieder*.

3. The personnel included conservatory students, teachers, undergraduate students (music and non-music), but somehow or other the conservatory professionals did not talk or act as one knows they do in the conservatory. The teachers were able to shed the vested attitudes of the profession, the music students became philosophic, and the non-music students became better musicians.

4. And, of course at the head, the personality that permeated the school was Surette—a most wonderful (using that word in

Miss Schwin, associate professor of music education, is head of the department of music education at Roosevelt University, Chicago.

its original meaning) man. He was, first of all, a philosopher, then a musician, and, last of all, an educator. As a philosopher he was not of the modern, practical variety; nor was he of the nebulous-platitude school. He had never been a professional musician of great acclaim, but he knew all the best literature. He was a most inspiring teacher without being an educator, as the profession today calls the end product of colleges of education, nor was he a musicologist. . . .

Mildred Corey, for many years associated with the music of Hathaway-Brown School in Cleveland, says:

"You are giving me what all the world is seeking and seldom finding—a listener. Like the ancient dame who once had been asked to go walking on a moonlit night, I can say, 'It happened years ago, but I love to talk about it!' Yes, it was my good fortune to be in Concord in that remarkable atmosphere for five summers, where no ranks or exams were required and one returned at will. . . . Sometimes Mr. Surette would devote an entire afternoon session to reading poetry to us without even mentioning the word music. But all the time he was quietly building up in us the urge to be our highest selves; to know and love the finest that the world had to give us. . . . One day he talked to us of the wonderful thing that lies in all of us, that alchemy which even then was going on, making all these experiences and impressions into something that would come out in us in our own way and manner, in its own good time, to inspire others. . . . Always and always the idea was advanced of the necessity that the music we played or taught be only of the best. One day he burst out with 'For Heaven's sake, don't give a poor piece of music just because it is good for the fourth finger!' . . . Mr. Surette was an interesting lecturer in that he had the cultivated man's enormous fund of examples and beauty to draw upon, and all this was coupled with a deep reverence and inspiration capable of communicating itself to the group. . . . I think that his entire plan of instructing teachers lay in the idea that if the teacher was filled with the inspiration and knowledge of much that is beautiful, his students would somehow get this."

Miss Corey even trusted me with one of the notebooks which she has saved over the years. Following are several direct quotations from Mr. Surette's talks to students:

"You recognize yourself in a fine piece of music. You find yourself noble when singing something noble of Beethoven's." . . . "I would rather hear four saxophones play a Bach chorale than to hear Lily Pons sing 'A Perfect Day.'" . . . "Spread music everywhere, not just be a piano teacher." . . . "Sometimes music is so beautiful that it is not enough just to practice." . . . "Mozart was a highly tuned instrument on whom the winds of life played."

Miss Corey was also able to produce a copy of the 1926 Summer School of Music announcement of the twelfth year of the session held at Concord. Inside the folder was this explanation of the nature of the school:

"This is not a Normal School. The chief purpose of the School is to develop individuality of teachers by bringing them in contact with great music, poetry, etc., by dealing as clearly as possible with the principles underlying all teaching, particularly the teaching of music, and to stimulate and help the teacher to work out his or her own way of teaching. Teaching is an art, not a science. To impose a rigid system on the teaching of any art is to destroy the art and the teacher."

Augustus D. Zanzig, well known to all music teachers, had the added privilege of working with Mr. Surette, not only in the teaching at Concord, but also as co-editor of the Concord series of songbooks for children and young people. From his home in Brookline, Massachusetts, he replied to my question by saying:

"Last Thursday evening Woody took his Harvard summer session class in choral conducting, plus a few other folks, including myself, to the Cram Chapel in Sudbury at sunset time. These students were members of a four-unit course in conducting, and that Thursday and the next day were examination days in which they were to be graded. Even Woody's own love for the music cannot get people in that pressure setting to transcend it. I had lunch with him the next day, and we talked about how the Concord kind of doings might be carried on even at a university. That's a long story and we came to no conclusions on it."



Pictures, from top down:
(1) Surette classes met in these buildings in later years. (2) The Surette home. (3) The gardens. (4) Snapshot of Mr. and Mrs. Surette with a group of pupils. For the pictures thanks go to Katherine K. Davis, E. C. Schirmer and A. D. Zanzig.



If the reader is familiar with Surette's *Music and Life*, which was published in 1916, he knows that the school at Concord brought to life the complete philosophy of this book. It will soon be forty years since Surette wrote it, a book not only remarkable, but alas! all too little read. It is heartwarming to read it today, and to see how many of the things we consider new and progressive in music education were accepted as daily and hourly facts by this man long before he wrote the book. However, it is clear that Surette would be amazed, as well as pleased, to see today's advances in bringing music to everyone in ways not dreamed of in an earlier period.

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And now to return to the plea for inspiration, and to ask how it is possible to set up a situation which will have

the same power that was generated by this one man in this small school. Is the situation regarding state requirements and salary increases, and the general urge for degrees and more degrees too strong for us even to consider coping with at all? If so, then the end of this article comes right here.

But, if there are teachers of music and students and laymen who are willing to forego, for at least one summer, these apparent attractions of less tangible but no less rewarding goals, then we can go on with some suggestions for bringing such an arrangement to pass, even in this seemingly much too materially-minded age.

First, why need the study of music frequently be harried and unhappy? Why need it always be associated with the business of accumulating a certain number of college credits? And why need so much of the teaching at the college level be so uninspired and pedantic? No attempt is being made to answer these questions. Let the reader do some soul-searching of his own and answer them for himself.

In recalling periods of summer study I am at once reminded of one of the greatest teachers I ever had. He conducted a seminar in which the students had the opportunity of asking questions. They were led to read widely, to think keenly, and to become acquainted with the instructor himself (instead of being "lectured at" by him). Students were encouraged to bring their problems to the seminar, to share ideas and doubts and questions. Real learning took place because something was actually happening to each individual in the group. The final examination was not a test of the student's nervous system, but consisted of a memorable evening around a wood fire in the home of the instructor. A famous artist who was his neighbor was brought in to talk with us—not at us. What an evening! The name of the artist was Grant Wood.

One of the regrets of my life is that I never had the opportunity to spend a summer in Concord. My own experiences as a student in a number of summer sessions have led me to realize, as I recall them, that I hated it all with every fibre of my being. I am sure that I felt this way not because I was a mature person "still going to school," but because in almost every case the teaching was so regimented, so dull, so impersonal, so uninspired. Everything seemed to hinge upon the assumption that we were there to get credits, and that learning and enjoyment were to come merely by chance but were not outcomes included and expected in the planning. Since I do not believe that these experiences have been at all unusual, it seems that these comments might become the basis for planning something better.

In addition, I am able to speak from the standpoint of the instructor because I have taught for a great many summers on various campuses. However, I believe that I am able to view my own teaching, as well as that of my colleagues, with some degree of objectivity and thus am in a position to say that the time has come for a change in pattern in the planning of summer study for teachers who are interested in learning more about music, more about how to teach it, more about how children learn, more about many subjects closely related to the teaching of music: the dance, folklore, art, history, literature.

Why cannot a group of enthusiastic teachers, both young and old and from all parts of this country, be attracted to some beautiful spot to study, work, play,

and live together with an equally enthusiastic group of people who also have been attracted to this situation by a willingness to throw overboard outmoded attitudes toward the administering of summer sessions, and are really eager to come and *teach*, and so share in a venture that has the earmarks of being a successful one? Why need we go on making the same mistakes year after year? Are we so satisfied that we are blind to our failure? Are we afraid to break the old mold and dust off our ability to envision and carve out a new one? If we are so fear-ridden, then we deserve to fail.

Here then is what is proposed. Is it a dream that can come true?

Suggestions for the general plan. A summer session to be set up around a sort of "music center" where students can live and enjoy what they are doing. For lack of a better name, call it "Harmony House." Send out announcements which will stimulate interest, curiosity, and a desire to know more about the plan (cost, etc.). Make it clear from the start that the number of applications to be accepted will be limited to the capacity of "Harmony House." Have a really beautiful pamphlet with the plan outlined simply and graphically, with pictures of singers, dancers, quiet corners in the library, students singing at table after meals, children experimenting with various kinds of musical experiences, details about pleasant places and fun that the center has to offer, along with informal pictures of some of the instructors.

Make plans for a small demonstration school where all can see children and teachers at work. This could be a real demonstration school that offers contact between children and music in an understanding fashion, and no attempt be made to fit the child to a stereotyped method.

The faculty should include people who are in sympathy with the plan and able to enter into it. It should include several widely-known people who also see the planning in its larger implications.

It is possible at this point to hear mutterings which seem to say, "And just how do you expect to finance all this?" There are still to be found people who want the best for their children, as well as for the ones who teach them. Why not approach a wealthy family, or a foundation, or some other organization to underwrite such a venture for at least the first three summers in order to give it time to prove its efficacy? And by all means stop trying to publicize such offerings in the traditional manner. Consult an advertising expert and let him use some of the techniques of that very successful business. Teachers and musicians have for too many years gone on the assumption that they know everything, and they do not.

Suggestions as to offerings (not just some more courses.)

1. Music materials, and time to browse through a lot of things; time to sing and play them, time for real study and assimilation.

2. Time for observation and discussion. These, as well as study of materials, always seem to be tacked on at the end of a music course and there is seldom time to do a thorough job.

3. Time for conducting, singing, and playing under good conductors, with time for discussion of the strong and weak points of everyone's conducting, and going far beyond the point of just "getting by."

4. Time to do what everyone who attends an MENC convention says is the best thing about these meetings—visiting with people who have similar problems and similar interests.

5. Time to think about doing genuinely imaginative and intelligent planning for the rich musical experiences we all agree that our pupils deserve—but how to find time to do it?

All such experiences should be made available to the people attending this school, and are to be planned in terms of modern, creative teaching, for which the instructors should be carefully screened. No lectures are to be permitted, except perhaps from one great person who is brought into the session for the express purpose of giving inspiration through his words.

And as a concluding admonition: Time for laughing, time for singing, time for hearing, time for just being. It is my conviction that such a situation is not beyond human planning, and would make up in satisfaction, joy, and inspiration what it would definitely lack in credit hours.

What is Jazz?

William H. Tallmadge

TO THE QUESTION "What is jazz?" there is no pat or ready answer. Authorities on the subject disagree among themselves about many factors concerning the development of jazz, but particularly so with regard to its basic nature. This discussion, therefore, will attempt to eliminate some confusion by presenting an analysis of the rhythmic element in jazz. A definition is then derived and its application demonstrated.

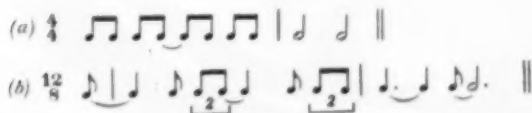
The following definitions are found in various sources:

1. Jazz is the right beat.
2. Jazz is inspired improvisation in a syncopated style.
3. Jazz is syncopated syncopation.
4. Jazz is the right swing.
5. Jazz is free syncopated polyphony over a steady beat.
6. Jazz is African rhythms united with European harmony.
7. Jazz is continuous syncopation.
8. Jazz is an African art form which, arising in this country, utilized and transformed much European material.

Number eight, a definition by Rudi Blesh, is found in his book, *Shining Trumpets*. In expanding this definition, Mr. Blesh lists three pages of what he calls "African Survivals in Negro Jazz," which are contrasted on opposite pages by "Deformations of Negro Jazz." The following items are listed under "Rhythm" as African survivals: perpetual syncopation; polyrhythm, i.e., two or more meters or patterns occurring simultaneously; playing very slightly before or after the strict metric beat, principally after. Other items are listed by Rudi Blesh in his chapter on rhythm, however, only these three are to be expanded here because they seem to constitute the core or nerve center of jazz.

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About twenty years ago I found a course of study which proposed to teach the learner to play jazz on the piano. In this course a statement was made to the effect that a jazz rhythm was attained by performing all selections written in a simple four-four meter as if they were written in a compound twelve-eight meter; at the same time the melody was not to be played as written, but certain tones falling upon the beat were to be advanced one-third of a beat, or their entry delayed two-thirds of a beat. The process was an individual matter and was left to the taste and ability of the performer. Thus the rhythmic pattern (a) might be performed as shown in (b):



Past experience in college dance bands, talking to performers, and listening to recordings of various styles of jazz, serve to establish the fact, for me at least, that

Mr. Tallmadge is assistant professor of music at New York State College for Teachers, Buffalo, New York.

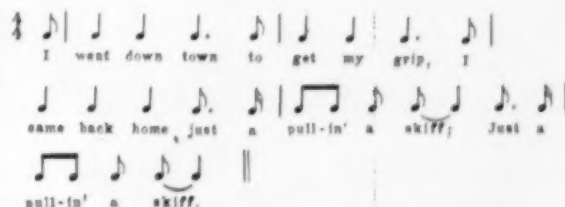
this rhythmic characteristic really is the basic core of jazz. Other elements—vocal tone quality of instruments, hot concept, contrapuntal improvisation, trance, blues scale, etc.—come and go as styles change but the rhythmic factors mentioned by Blesh, factors which are essentially non-European, have remained fairly constant throughout the history of jazz. This has been demonstrated in recordings of jazz.

It is significant that in ten of the thirteen selections recorded in Volume 2* of *The Blues*, this predominant use of the compound meter with the advance and delay may be observed. In Volume 3*, *New Orleans*, this rhythmic element is found in eight of the fourteen selections. In six selections one finds the advance and delay but not the twelve-eight pattern, nor does this fact automatically disqualify these six selections from being considered jazz, at least not on the basis of lacking the compound division of the beat. In jazz the tempo of the beat varies from number to number just as it does in traditional music. The compound division usually predominates in music with a slow or moderate beat. With a fast beat its use would produce a jerky effect which is avoided in jazz. Instead, when the beat is rapid, the simple division of the beat into halves usually takes place.

Games, songs and dances of Negro children are recorded in Album 4 of *Folk Music of the United States*, edited by Alan Lomax of the Library of Congress. It is certainly remarkable to hear these children reciting and singing rhythmic patterns that would give seasoned musicians some trouble to duplicate or to record. A portion of "Pullin' the Skiff," is recited as follows:



A group of children heir to a European musical culture would in all likelihood recite the number as follows:



At a slower tempo and by another group, one might hear the number recited in a compound pattern. Whether

*Complete title listings may be found at close of article.

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recited as in the recording or in compound meter, this rhythmic characteristic of the advance and delay of the melody in a form of continuous syncopation clearly demonstrates a break with the rhythm of traditional music, and, indeed, demonstrates what may be the essence of jazz.

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It must have been recognized by now that any attempt to notate jazz as performed in the compound meter would result in a most complicated score which, for all practical purposes, would be impossible to read. Good swing bands, individual performers, and smaller groups have solved the problem of notation by playing the music, not as written, but according to the jazz formula mentioned above.

There is a third kind of continuous syncopation impossible to reproduce in our notational system, which may be recognized from recordings of the music. Careful listening will reveal that certain passages consist neither of eighth notes (a) nor a quarter followed by an eighth in the compound pattern (b) but comprise yet a different pattern.



We can visualize this pattern by dividing a single beat into twelve parts. In the example, (a) shows the division of the beat into two eighths, (b) the quarter and eighth, and (c) as often performed.



If the rhythmic elements just described do constitute the nerve center of jazz the following definition could be proposed on the basis of that analysis:

Jazz is a musical style, the essential characteristic of which is a continuous syncopation well outside the tradition of European musical practice. These syncopated patterns are based predominately upon a compound division of the beat into thirds when the tempo of the music is moderate or slow. When the tempo of the music is fast, the syncopation is based upon a simple division of the beat into halves. One other division of the beat occurs in music of all tempi; this division, however, cannot be represented by our notational system.

The syncopations are formed principally by melody instruments or voices advancing the beat, usually by one-third, sometimes by five-twelfths, and when the beat is rapid, by one-half; syncopations may also be formed by delaying the beat by two-thirds, seven-twelfths, or one-half.

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If this definition is now applied to a few random examples, its function can be observed.

In Volume 4 of Howard Rumsey's *Lighthouse All-Stars*, the selection "Still Life" is performed by oboe, flute, bass viol, drums and piano. The only jazz element in the entire selection is the very quiet cymbal that plays a compound pattern which is not syncopated. But for this cymbal, the example is traditional music of an impressionistic style.

In Volume 8, *Big Bands*, the number "Buy, Buy for Baby" appears on side two. The only time jazz rhythms are heard in this example is when a soloist improvises; at these points the number comes to life and jazz is evident.

"Down South Camp Meetin'" is found in the same volume. This number is jazz because compound syncopation predominates at all times. It might be maintained, however, that the number falls short of being good jazz because of its background or accompaniment which consists of sustained chords played on the beat instead of syncopated in the jazz pattern.

From the album *Jazz at Oberlin*, the Dave Brubeck Quartet plays "These Foolish Things." It is most difficult to limit the analysis in so fine a performance to just the rhythmic element. For those who can spare only one quick look at the best of the many contemporary jazz styles being heard today, I recommend this album. Rhythmically the performance is in the jazz idiom. Syncopation in compound meter constantly returns after momentary lapses; the delayed entry of the melody on the last third of the beat is a constant practice. As is true of much contemporary jazz, there is a preoccupation with traditional music and its various forms and styles. In this example the influence of Bartok is evident¹.

In conclusion, a list of recordings which would provide a basic library illustrating the development of jazz is presented.

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RECORDINGS FOR BASIC LIBRARY

- African and Afro-American Drums, EF No. P 502
- Negro Folk Music of Africa and America, EF No. P 500
- Music of Equatorial Africa, EF No. 402
- Jamaican Cult Music, EF No. P 461
- The Belgian Congo, CO No. DL 30,005
- Negro Folk Music of Alabama—Religious, EF No. P 418
- Negro Work Songs and Calls, LC Album 8
- Afro-American Spirituals, Work Songs, and Ballads, LC Album 3
- Afro-American Blues and Game Songs, LC, Album IV
- Negro Religious Songs and Services, LC Album 10
- Anthology of Jazz, EF; The South, Vol. 1; The Blues, Vol. 2; New Orleans, Vol. 3; Chicago No. 1, Vol. 5; Chicago No. 2, Vol. 6; New York, Vol. 7; Big Bands, Vol. 8; Piano, Vol. 9; Boogie Woogie-Jump, Kansas City, Vol. 10; Addenda, Vol. 11.
- The Saga of Mr. Jelly Lord, CI Vols. III, VII, XI, XII (to be reissued on another label).
- Jelly Roll Morton, V No. LPT 23
- The Original Dixieland Jazz Band, RA No. LX 3007, Vol. I
- Ragtime Piano Roll, RI No. 1096
- Bunk Johnson and Yerba Buena Jazz Band, GT No. L-17
- Voices of Victory, CH Vol. No. 1, Spirituals
- Mahalia Jackson, Queen of the Gospel Singers, AP No. LP 201
- At The Jazz Band Ball, M No. E 217
- Duke Ellington's Liberian Suite, CO No. CL 6073
- The Modern Idiom, CA No. H 325
- Jazz at Oberlin, The Dave Brubeck Quartet, F No. 3-11
- Howard Rumsey's Lighthouse All-Stars, CON No. C 2519 Vol. 4
- The Modern Jazz Quartet, P No. PRLP 160
- Round Midnight, ST No. STLP 302

Key to Recording Label Abbreviations

AP—Apollo	F—Fantasy
CA—Capitol	GT—Good Time
CH—Choir	LC—Library of Congress
CI—Circle	M—M-G-M
CO—Columbia	P—Prestige
COM—Commodore	RA—Radio Corp. of America
CON—Contemporary	RI—Riverside
EF—Ethnic Folkways	ST—Storyville
	V—Victor

¹The tendency of contemporary jazz to move in the direction of traditional music may serve as a means of overcoming the dichotomy of two seemingly conflicting bodies of musical art in our culture. For example, it is now possible in a music appreciation course, if one so desires, to begin with contemporary jazz and contemporary traditional music, and from that point proceed to relate the music to earlier forms and styles.

The State of Music Education

A. Verne Wilson

MANY fine publications issued by the state music educators associations—the federated state units of the Music Educators National Conference—furnish a wealth of useful ideas and information regarding the state of music and music education throughout the length and breadth of our land. Each issue is a rich source of information concerning many varied musical activities being carried out from Maine to California and from Minnesota to Florida. These highly professional publications should be a source of much pride on the part of all music educators. It is with the two-fold purpose of sharing the information contained in these publications and giving recognition to these state magazines that this feature is dedicated.

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An interesting idea for a conference program was outlined in the *Illinois Music Educator*¹. The second general session of the state IMEA meeting featured Eric H. Johnson, who presented the Local Area Consensus Study on Music Education. The Consensus Study in Music Education was intended to serve both elementary and senior high schools, and was a part of a comprehensive program on the part of the Illinois Curriculum Program and by lay and professional groups to develop study materials that would help to increase the understanding of the school program. The purposes of the various studies were: (1) To decide through faculty, parent, and student participation the purposes of each subject matter and service area. (2) To discover the extent to which these purposes are and are not being realized in the current school program. (3) To decide what can be done to accomplish these purposes.

An exciting session could be based upon this topic by dividing the group into smaller "buzz" groups to discuss each of the points outlined above. Each "buzz" group, ideally, should have the following membership: administrators, music teachers, parents, and students. Following the discussion in the small groups, reports could then be given to the entire membership, which would give the conclusions reached in each of the small groups. These conclusions could form the basis of a final summarization.

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What to do about that group of roughly seventy to ninety per cent of high school students who have no contact with music is a subject which is of increasing concern to music educators. In the *Missouri School News*² we see that a general Secondary Curriculum Committee under the general direction of Irvin F. Coyle, state director of teacher education and certification, has been organized. A subcommittee has been formed of high school music teachers with the responsibility for the development of a secondary music curriculum. The immediate task along this line is the development of a curriculum guide for junior high school (grades 7-8-9) to be ready for distribution during 1955 or 1956. Following this the subcommittee starts to work on the senior high school curriculum program.

Mr. Wilson is supervisor of music in the Portland, Oregon, Public Schools.

Along the same lines, the *Bluegrass Music News*³ (Kentucky) has an article by Arnold Hoffmann, the state supervisor of music in North Carolina, which is a discussion of music classes for those students not presently being reached by the music program. He advocates a program which will give them a broad, functional background of music as they will "consume" it most of their lives. He recommends that this program open with a study of popular music and its unique vocabulary. The outgrowth of this could be a fuller study of our entire culture. Inasmuch as the student consumes music when he goes to church, the study of the philosophy of worship, the evolution of music in Christian history, and how music is used in various churches in his community could follow. In looking at the classics, the approach should be from the social, economic, and political history. The purpose of the course would be to give students an opportunity to become intelligent and informed consumers of music by making use of all of those music experiences with which they would come into daily contact.

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How can a state association professionally promote its membership? Is the practice of limiting student membership in all-state groups, festivals, or conference activities to students whose directors belong to MENC and the state organization educationally defensible? If we resort to this kind of practice, are we not guilty of using students as whipping posts for the shortcomings of their teachers? On the other hand, how can we reach those teachers who should be but are not members of our professional organization? An editorial in *The School Music News*⁴ (New York), by Frederic Fay Swift, entitled "Here I am Lord—Send George" divides groups into (1) the live wires who keep the organization moving along, (2) the halfhearted who will work if someone else assumes the leadership, and (3) those who find fault with everything that is done and who contribute very little if anything. The problem would seem to be one of reaching and convincing those non-members of the importance, not only to our profession but to themselves, of a positive attitude of "Here I am Lord—Send Me."

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The *Oklahoma School Music News*⁵ suggests one positive approach to this problem. The state association makes use of county membership chairmen, whose responsibility it is to contact all the music educators within the county to give a personal invitation to take advantage of a professional association designed to upgrade the whole state of music education. The *PMEA News*⁶ published by the Pennsylvania Music Educators Association, gives an impetus to its membership drive by publishing a complete membership list in its December issue.

CONTINUED ON PAGE THIRTY-EIGHT

¹*The Illinois Music Educator*, January-February 1955. Thomas S. Richardson, editor, 608 S. Mathews St., Urbana.

²*Missouri School Music*, January-February 1955. Karl Webb, editor, Northeast Missouri State Teachers College, Kirksville.

³*Bluegrass Music News*, January 1955. Claude E. Rose, editor, College Heights, Bowling Green, Kentucky.

⁴*The School Music News*, February 1955. Frederic Fay Swift, editor, 379 Main St., Oneonta, New York.

⁵*Oklahoma School Music News*. Richard Brightwell, editor, University of Oklahoma, Norman.

⁶*PMEA News*. Ronald C. Teare, editor, P. O. Box 152, Greenville, Pa.

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J. S. Bach: SUITE FOR ORCHESTRA IN D MAJOR, NO. 3. George Szell conducting the Music Appreciation Symphony Orchestra.

Haydn: SYMPHONY IN B FLAT MAJOR, NO. 102 (SALOMON NO. 9). Fritz Stiedry conducting the Music Appreciation Symphony Orchestra.

Tchaikovsky: SYMPHONY IN E MINOR, NO. 5. Max Rudolf conducting The Stadium Concerts Symphony Orchestra (two records: 12" and 10").

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The College Band Directors National Association

Hugh E. McMillen

THIS FALL the College Band Directors National Association begins its fifteenth year of existence as an organization devoted to the furtherance of the college band program in the United States. Under the outstanding leadership of our past presidents (Revelli, Prescott, Dvorak, Hindsley, Edgar, Fitzgerald, Jones, and Sawhill) and with the assistance of many excellent committee members, much significant work has been done in many areas of activity.

Individual members have benefited in many ways from the Association. All have gained inspiration and knowledge from the personal contacts made at national and division meetings. The interplay and exchange of ideas gained in informal discussions alone is a highly important aspect of the conventions. The convention sessions themselves, the reports, and the many varied and challenging presentations made by outstanding men have contributed greatly to the professional growth and stature of the membership. The continuing committees, assigned to a variety of activities and involving a large number of the membership, have provided many men with a real opportunity to serve and to gain through this service.

The conventions, whether national or divisional, provide stimulating performances by top rank bands, ensembles, and soloists. The Association feels strongly that there must be an increasing emphasis upon artistic performance on the part of *all* college bands if the college band is to become a representative medium of artistic expression. An increasing number of college band directors are realizing that such artistic performance depends upon their own continued growth as musicians and conductors.

The Association feels, also, that the crusade to "make bands more musical" cannot rest with a few conductors

FACTS ABOUT THE CBDNA

MEMBERSHIP is open to (1) all band directors in the college field, (2) all assistant directors, and (3) all former CBDNA members remaining active in college music education. The 1955 membership roster includes nearly two hundred active members, representing every type and size college and university in the country. There also are associate members, representing instrument manufacturers, uniform manufacturers, and music publishers. Associate membership is open to persons in the music industry who qualify for membership in the Music Industry Council. The associate members are entitled to attend all meetings except the business sessions.

MEETINGS—The Association meets in national conference biennially in December of every even year in Chicago; and division meetings are held biennially on the alternate years, at prescribed times and places convenient to the majority of the division members. The 1954 national meeting was held at the Conrad Hilton Hotel in Chicago. Plans are under way for the next national meeting to be held in Chicago, December 14-15, 1956. Division meetings will be held in 1957 in the six MENC divisions.

DUES—The next fiscal year runs from October 1, 1955 through September 30, 1956. The annual fee for active membership is five dollars; for associate membership, ten dollars.

Send dues and requests for information to the secretary-treasurer, Charles Minelli, Ohio University, Athens.

and a few bands; rather, it must be accomplished through the efforts of *many* conductors and *many* bands. Steady musical growth as a musician and conductor requires much time upon the part of the conductor—time which must be utilized to this end *in addition* to the many hours of work in the routine and special affairs of organization, administration, rehearsals, and teaching which are required of the majority of conductors. However, if time



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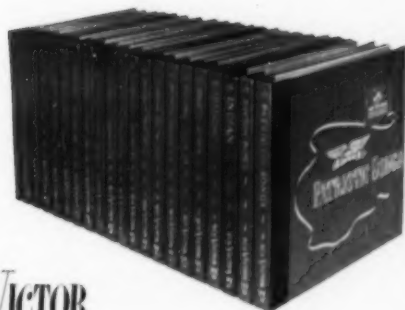
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is not devoted to this most important aspect of professional growth, the impact of the conductor's experience on his own program gradually diminishes, and his contribution to the over-all band movement necessarily and perceptibly lessens. Past-President Sawhill's speech (Chicago convention, December 1954) contained this very appropriate quotation of Rudyard Kipling: "If you will let me, I will wish you in your future what all men desire—enough work to do, and strength enough to do your work."

Listed below are the Association officers and committee personnel for the 1954-56 biennium. The officers are grateful to the men who have consented to work as committee members, and are anticipating great contributions from them to the existing body of valuable materials which have been submitted by past committees.*

The officers would like to take this opportunity to wish each CBDNA member, as well as all college band conductors, a most successful and profitable year. We cordially invite the college band directors and assistant directors who are not now members of the CBDNA to join immediately.

CBDNA Officers

President—Hugh E. McMillen, University of Colorado, Boulder; *vice-president*—Frederick Fennell, Eastman School of Music, Rochester, N. Y.; *secretary-treasurer*—Charles Minelli, Ohio University, Athens; *honorary life president*—Austin A. Harding, University of Illinois, Urbana.

Division Chairmen

Eastern—Ward Moore, New Jersey State Teachers College, Montclair; *North Central*—Leonard V. Falcone, Michigan State College, East Lansing; *Northwest*—Randall Spicer, Washington State College, Pullman; *Southern*—C. B. Hunt, Jr., Peabody College for Teachers, Nashville; *Southwestern*—Hiram H. Henry, Oklahoma A. & M. College, Stillwater; *Western*—William A. Schaefer, University of Southern California, Los Angeles.

Committees

Constitution Revision—L. Bruce Jones (chairman), Louisiana State University.

Promoting Original Composition for Band—Keith Wilson (chairman), Yale University; Wesley Sheppard, Evansville College; George Wilson, University of Missouri; Bob Wagner, University of Oregon; Kenneth Moore, Davidson College; William A. Schaefer, University of Southern California; Bill Schempf, Lehigh University.

Band Literature—Clarence Sawhill (chairman), University of California; William D. Revelli, University of Michigan; Keith Wilson, Yale University; Donald Moore, Baylor University; Maurice McAdow, North Texas State College; Harold Palmer, Ft. Hays Kansas State College; Wayman Walker, Colorado State College of Education.

Commissioning Works for Band—Bernard Fitzgerald, University of Texas.

Tonal Relations—James Neilson (chairman), Oklahoma City University; Frederick Fennell; Bernard Fitzgerald; Everett Gates, Oklahoma City University; Norman Hunt, Sacramento State College; Donald Moore; William D. Revelli; Myron Russell, Iowa State Teachers College; Bob Wagner; Earl Kent (ex officio), Elkhart, Ind.

Publicity—Arthur Williams, Oberlin College.

*Much of the material derived from the work of CBDNA and its committees is made available in books of proceedings provided for all members. Interested college band directors should make inquiry of the secretary, whose address is given in this article.

Editorial note: The JOURNAL acknowledges the courtesy of the *School Musician* in loaning the photographs for the half-tone engravings of the CBDNA officers used with this article.

State of

CONTINUED FROM PAGE THIRTY-FOUR

It is obvious in reading through the many fine state publications that there is a renaissance of interest in the orchestra and music for stringed instruments. For the most part, these articles concern themselves with descriptions of how orchestra programs are being stimulated in the various sections of the country. The movement to sponsor all-state orchestras has now developed into rather a consistent practice in the majority of the states.

Robert Becker, in the *WMEA News Letter*⁷ (Wyoming), describes a plan which one state is using to solve the problem of diminishing string players. This is the Mississippi Pilot Program. In 1952 there were only 135 students studying stringed instruments, and only one public school in the entire state had a fulltime instructor in strings. The University of Mississippi, through its University Extension Department, selected eleven towns in four sections of the state as remedial-test centers. Professional instructors are now teaching about 400 youngsters, most of them from the fourth grade up. As soon as the program is well established the community assumes the responsibility for it, the pilot program moves to a new community and this procedure is repeated. It is interesting to note that the Universities of Illinois, Michigan, and Oklahoma maintain similar programs.

The American String Teachers Association workshop at Ball State College in Indiana as reported in the *Indiana Musicator*⁸, provided another means of stimulating interest in the growing string program. This workshop placed the emphasis on string quartet playing. The sponsors of this workshop felt that the time was right for an intensification of this program. It would seem that through enhancing the quality of student quartet performance there would be a corresponding increase in interest in the total string program.

⁷*WMEA News Letter*, December 1954. Darwin Fredrickson, editor, Powell, Wyoming.

⁸*The Indiana Musicator*, September-October 1954. Clyde W. Holsinger, editor, Manchester College, North Manchester.

Music in G.E.

CONTINUED FROM PAGE TWENTY-SEVEN

far beyond it. Should the teacher not share this point of view, the fact remains that the taxpayer wants his children to develop specific learnings of substantial value. A program of music education which goes no further than "whole-souled" enjoyment is on thin ice, and when a few groups of citizens and taxpayers catch up with it, the ice will crack and the water below will feel very, very cold. "Whole-souled" enjoyment is desirable and an essential factor in motivating educative experiences in music, but we should be educating for a musical growth that is truly qualitative.

From the standpoint of the performer, it is possible that "whole-souled" enjoyment may come from a performance on his part that is inaccurate, if he does not know any better. To find satisfaction in a performance that one recognizes as less than his best is to be in danger of deterioration of the most insidious sort. The implication of this question I am attempting to answer bothers me, for the music educator should be his own severest critic.

The human values potential in musical activities must not be sacrificed in any way. On the other hand these values should not be used as an excuse for weakening a program of substantial learning for the sole purpose of having fun with music, even though enjoyment is desirable. We serve human needs best when we maintain in music the quality that serves those needs. It is important to remember that some of the greatest joys and abiding satisfactions come from the achievement of a challenging task well done, and the sense of growth and development that comes from that success.

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Research Studies in Music Education

Reported by WILLIAM S. LARSON

Faculty members and students of graduate schools and others interested in securing complete copies of studies summarized in these columns, if available on a loan basis or otherwise, should make their requests through their own college librarians.

Junior College Choir Repertoire

KING, VIRGINIA. *A Study of Repertoire Appropriate for the Junior College Choir*. M.Mus. University of Southern California, 1954.

IT WAS THE PURPOSE of this study (1) to ascertain the criteria by which junior college choral directors choose repertoire; (2) to review the significant forms of choral literature; (3) to study a list of choral numbers in use during 1952-53 in junior colleges of Southern California; (4) to recommend a list of representative choral works; (5) to discuss types of choral programs and to present specimen programs suggested by leading choral directors.

A thorough knowledge of repertoire is one of the first requisites of the good choral conductor. A complete concert must be more than a happy coincidence in the combination of its several parts. The desired results must be carefully considered before the steps toward them can be determined. This is just as necessary in the choral program of the junior college as in that of the senior college. The particular interest of this investigation was the choral literature used by junior college choirs of southern California during 1952-53 and how it was chosen and programmed.

A questionnaire concerning the criteria upon which choral selection was based was submitted by the investigator to the choral directors of junior colleges of southern California. The performer, the score, the audience, the auditorium, and the director were suggested as bearing significant relationship to the selection of repertoire. The directors' response showed marked agreement on the importance of (1) the musical value of the work, and (2) the suitability of the work for the choir immediately involved. Other responses showed varying degrees of agreement and disagreement, reflecting the respective backgrounds, personalities, and qualities of musicianship of the directors. A chapter reviewing briefly the practical forms of choral literature is included in this study.

A recommended representative list of choral works was compiled from several sources including: (1) the choral forms discussed in the historical review included in this investigation; (2) the Selective Music Lists, 1951-1952, published by the National Interscholastic Music Activities Commission, an auxiliary of the Music Educators National Conference; (3) the repertoire submitted by junior college choral directors of southern California; (4) the specimen programs suggested by experienced directors in the field of choral directing. The programming of choral music was considered as an important aspect of the study of repertoire. Upon investigation it was discovered that choral experts agreed that *continuity and variety* must always be present in program building, regardless of the type of program. The specimen programs, suggested by leading choral directors of local and national reputation, showed the individuality of each director in the art of program building.

The conclusions which have been drawn from this study are:

1. Junior college directors are interested in repertoire which has real musical value and which is suitable for a particular group.
2. The experience of the student which results from association with the choral work has become important to the director.
3. A worth-while creative musical experience for the student has its beginning in the music carefully selected by the director.
4. Junior college choirs are capable of performing music of real musical value.
5. The repertoire used during 1952-1953 by the junior college choirs of southern California was remarkably balanced as to scope, except for the absence of music from the great English sacred music period.
6. An unlimited amount of choral music is available; hence, careful discrimination must be exercised in distinguishing the worth-while scores from those less worthy of attention.

Elementary School Music Program

VANCE, DOROTHY DARTHULA. *The Elementary School Basic Music Program: A Functional Outline*. M.S. University of Southern California, 1952.

IT WAS THE PURPOSE of this study (1) to study carefully the aims and objectives of music education in the elementary school; (2) to choose those which seem practicable in modern pedagogy and cogent to this study; (3) to plan tentative, functional activities which are interrelated with these aims and objectives; and (4) to evaluate the outcomes in terms of these objectives and their contribution to the basic philosophy established in the study.

Fundamentally, the aims of education are focused on the development of a well-rounded individual equipped with knowledge and skills that contribute to an abundant life. The difficulty arises when an attempt is made to translate these aims into an active program of education that will produce the desired results. A considerable amount of time and thought are given to the designing of the curriculum to properly facilitate the various activities that are considered essential to the normal growth and development of children.

A new conception regarding the psychology of teaching and learning has resulted in a restatement of the aims and objectives of music education and a shifting of points of emphasis. The curriculum has been scrutinized very carefully in an effort to ascertain just what phases of it are in accord with and satisfy the concept of learning as a product of multiple experience. The music program is challenged to make a definite and meaningful contribution to this new program that is not only vital in itself, but essential to the integrated plan as a whole. Educators have been aware of the need for the enrichment of the curriculum in such ways as would enable the individual to progress satisfactorily and enjoyably toward the achievement of physical, intellectual, social, and emotional growth and development. Music has an important place in the curriculum as a source of enrichment vitally aiding the individual in his pursuit of pleasurable and gratifying experiences that are based on the recognized needs, interests, abilities, and problems of youth.

As a background for the development of the study, a brief historical review of public school music in America was given. Further development was pursued by a careful perusal of literature to:

1. Ascertain the congruous elements found in the structure of a good elementary school program as a basis for the formulation of a music program to fit adequately into such a framework.
2. Scrutinize carefully the aims and objectives of the elementary school in terms of a basic philosophy.
3. Give a functional definition of the curriculum and course of study, indicating their relationship to the elementary school program as a whole, and the resulting implications for the music program.
4. Evaluate the elementary school program in terms of its stated objectives.
5. Discover the relation of general, psychological, and social principles of music education to the establishment of a basic philosophy for the music program.
6. Consider the aims or goals of the music program as it functions in the elementary school. Included in this consideration were: the directions of responsibility, specific values to be realized, and the desired outcomes, general and specific.

The study was completed by the setting up of three levels of musical growth on the basis of sequential organization of activities; the primary level—grades one, two, and three; the intermediate level—grades four, five, and six; and the upper level—grades seven and eight. The areas of musical experiences provided were singing, listening, rhythmic, instrumental, and



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creative. There was also provision made for the integration of experiences, as well as evaluations and outcomes. To prove greater efficacy for the program and further the educational experiences, specific objectives were listed for each area of experience, and suggested activities to be pursued in an attempt to attain these objectives.

Annual Music Reports

KMETZ, MICHAEL JOHN. *Written Annual Music Reports and Their Use in the Administration of Public School Music*. M.S. Ed., Illinois State Normal University, 1954.

THIS STUDY was made to determine whether the written annual music reports made by the author were a factor in the successful growth of his school music program, and whether written annual music reports were generally accepted means used by music educators to promote and improve school music programs.

A double questionnaire technique was used to gather data for this study. Laymen from Minooka, Illinois, and the Minooka High School senior class of 1953 were asked to study the written annual music report and give their reactions on questionnaire A. A selected sampling of music educators in Illinois, excluding Chicago, studied the report and gave their reactions on questionnaire B.

The findings revealed that the written annual music reports were widely read by laymen, gave them a better understanding of the school music program, increased public confidence in the person in charge of the music program in the schools, and were considered an important aid in the improvement of the school music program.

The significant recommendations based upon the results of this study are:

1. A written annual music report should be prepared by every music department where it can be effectively used to serve a felt need.
2. The two main purposes served by written annual music reports should be general music program improvement and public relations.
3. The written annual music report should not be used as a pressure device but as a disseminator of information for a better understanding by administration, faculty and lay public of the school's music education program.
4. The written annual music reports should be disseminated, upon approval of the administration, to those who might benefit by the information.

Analysis of Boys' Chorus Music

SILK, MARY ELLEN. *An Analysis of Vocal Music for High School Boys' Chorus*. M.S. Ed., Illinois State Normal University, 1954.

THE SUCCESS of the vocal music program for boys in the senior high school will depend to a great extent upon four factors: the ideals and philosophy which serve as a foundation for the program; the interpretation of the ideals and philosophy; the activities and experiences that grow out of the interpretation; and the skillful selection of suitable song material.

A survey of the literature seems to substantiate the concept that the selection of suitable song material for boys' singing organizations is one of the most difficult problems which the music educator must face. The period of mutation is one of challenge both for the adolescent boy and the teacher. It is imperative that song material which falls within the ability and interest range of the boys be available for use during this period if the vocal music program for boys in the senior high school is to be successful.

The information used in this study was gathered from forty copies of octavo music selected from a total of 184 copies sent by twenty-one educational directors of music publishing houses. Ten criteria were selected for inclusion in the instrument of evaluation used in this study, namely: text, music, interest, range, interval difficulty, rhythmic difficulty, modulation and chromatics, change of key, staves and time signature.

As a result of this study the writer would recommend that:

1. Composers and arrangers of choral music compose and arrange more song material suited to the range of the high school boy's voice.

2. All composers and arrangers give great consideration to fusion of text and music.

3. Publishers give thought to making song material suitable for integration with other subject areas available for high school boys' voices.

4. Further study in evaluation and selection of choral music suitable for use in high school boys singing organizations be made.

Violin Method

BRIX, KARL. *Supplement to Franz Wohlfahrt Beginning Violin Method: Original Compositions*. M.S. Ed., Illinois State Normal University, 1951.

THIS STUDY was undertaken for the purpose of supplying the need for supplementary material which might be used in connection with the Franz Wohlfahrt *Easiest Beginning Method for Violin, Opus 38*. Various method books were examined for the purpose of comparing the way the violin problems were presented. The Wohlfahrt method book was then analyzed for the purpose of determining the more important problems included so that the solo material would integrate with the problems.

Thirteen separate compositions were written, each of which included only those problems which the student had already studied. A record was made of each of the compositions. The recordings were divided into two parts: the first included the playing of the violin solo with the piano accompaniment; the second included the piano accompaniment only.

Social and Economic Backgrounds of Texas Music Educators

MILLER, DAVID FRANK. *A Study of the Social and Economic Background of Texas Public School Music Teachers*. M.M., University of Texas, 1949.

IN APPROACHING this problem the writer assumed: First, that there is a close relationship between a person's experiences, contacts, and past environment and certain desirable personal and professional qualities; second, that by an analysis of these factors some principles that will be of value in the guidance of prospective music teachers might develop.

This study, therefore, had two objectives:

1. To analyze the social and economic background of Texas public school music teachers.
2. To study the implications of analysis with respect to guidance of prospective public school music teachers.

The questionnaire method was used in securing the data. Questionnaires were first submitted to twenty-two teachers of music in the Port Arthur, Texas, schools. In the light of criticisms and suggestions from this group the final form of the Questionnaire was evolved.

Seven hundred white school music teachers from every section of the state, representing the smallest to the largest schools, were sent questionnaires. Of the 700 questionnaires sent, 374 were returned. Three hundred and thirty-one of these were used in the study. Forty-four were eliminated for the following reasons: (1) The status of 14 teachers was that of private teacher or a teacher at the college level, (2) incomplete data were given in thirteen instances, and (3) seventeen questionnaires were returned too late to be included.

Of the 331 teachers in the group surveyed, 177 were female and 154 were male. They came from families averaging 3.83 children in number. They reported an average music teaching experience of 7.6 years, during which time they had held 2.6 music positions. The average tenure in the present position was 3.8 years, with a range of two months to twenty-seven years.

Three general factors either affecting the social and economic background of the group, or being affected by them, made themselves apparent in the development of the data:

1. *Home and Community Factors.* These include the nativity of the teachers and their parents, the occupation of the parents, and household possessions;

2. *Educational Factors.* These include the types of schools attended, the curriculum in high school, extent of college training, majors and minors in college, extent of private study, scholastic standing, means of financing college, and other factors relating to early interest and development;

3. *Professional Factors.* These include choice of music as a profession, subject matter and grade levels taught, professional

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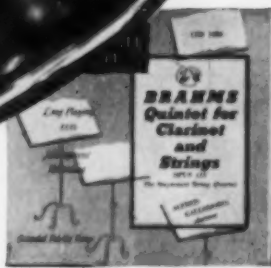
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plans, and the sizes of the schools in which the teachers work.

Home and Community Factors

Nearly 71 per cent of Texas music teachers are natives of the state, 28 per cent are natives of other states in the United States, and 1 per cent are natives of foreign countries. Fifty-one per cent of their fathers are natives of Texas, 44 per cent are natives of other states, and 5 per cent are natives of foreign countries. Fifty-six per cent of their mothers are native-born Texans, 40 per cent are natives of other states, and 4 per cent are natives of foreign countries.

Forty-five per cent of the group came from farms, or very small towns, 18 per cent came from towns of 2,500 to 5,000 population, and 37 per cent came from towns of over 5,000 population.

Educational Factors

Data concerning the educational background in this study were considered only in its relationship to the social and economic background. Eight types of information were secured: (1) type of school attended; (2) curriculum followed in high school; (3) extent of college training; (4) major and minor fields in college; (5) nature and extent of private music study; (6) scholastic standing; (7) method of financing college education, and (8) factors which influenced early interest and development in music.

Thirty-nine per cent attended rural public schools. Fifty-eight per cent were students in teachers' colleges, 30 per cent attended state universities or church schools, and 12 per cent were conservatory-trained. Ninety-nine per cent of the subjects received music instruction in some form in high school.

Nearly 95 per cent were found to hold at least the bachelor's degree, 13 per cent held masters degrees, and 8.6 per cent had completed some graduate work. One doctor's degree (honorary) was reported.

Seventy-two per cent of the teachers reporting majored in some branch of the music field. These were divided as follows: 59.94 per cent majored in music education, 11.22 per cent in applied music, and 1.28 per cent in music theory. Less than one per cent of the group were without either a major or a minor in some form of music.

Nearly 100 per cent of the teachers reported private music study, with the periods of study averaging 5.3 years. Piano and voice were most frequently listed.

The scholastic ratings of the group were relatively high. While only 5.8 per cent were "A" students, 47.4 per cent reported mostly "A" and "B" grades, and 20.8 per cent were "B" students. Twenty-three and six-tenths per cent reported "B" and "C" grades, and 2.4 per cent were "C" students.

Some of the most revealing facts relative to the economic background, and in a broader sense the social background, of the music teaching group were shown in the ways in which their college education was financed. Eighty-eight and nine-tenths per cent earned at least a part of their expenses during college. Twelve and four-tenths per cent financed themselves completely. Seventeen per cent benefited to some extent by being granted scholarships.

Three major factors influenced early interest and development in music: (1) music in the home, (2) participation in school music organizations, and (3) private study.

Professional Factors

Among the chief factors influencing the choice of music education as a profession were listed the following: (1) participation in high school or college musical organizations; (2) advice of college professors; (3) "seemed to be pleasant work"; (4) as an extra assignment while teaching in another field; (5) love of music, and (6) love of children.

Summary

Original data from 331 Texas music teachers yielded the following facts regarding the socio-economic background of the group:

1. There are more women music teachers in Texas than men; 53.5 per cent are women and 46.5 per cent are men.
2. Nearly three-fourths (70.89 per cent) of the group are native-born Texans; slightly more than half of their parents are natives of Texas (50.6 per cent of the fathers and 55.7 per cent of the mothers).
3. The typical Texas music teacher is the second child in a family of three or four (3.83) children.
4. Most of the teachers came from musical families (76.7 per cent).

5. Nearly two-thirds (63 per cent) came from farms or small towns in which (a) most people owned their homes, (b) the social life was informal, (c) opportunities for social and cultural contacts were limited.

6. The majority of the group came from families with low incomes. Farming, small business, skilled labor, and the trades represent the four chief parental occupations.

7. The early home life was happy and conducive to wholesome social and cultural development in spite of limited financial resources, partly because of the congenial attitude of the parents and their willingness to provide musical and other recreational facilities within the limits of their ability.

8. Home influence was the most important factor in the early interest and development in music.

9. Participation in high school and college musical organizations was the most important factor affecting the choice of music education as a profession.

10. Ninety-six and sixty-eight one-hundredths per cent of the teachers perform as soloists with some degree of proficiency on their major instrument.

11. The average music teaching experience of the group is 7.6 years, with an average of 2.6 different positions. The tenure in the present position averages 3.8 years.

12. Although there is little academic work being taught by the music teachers in the Texas public schools, there is a considerable variety of combination assignments within the music field, i. e., vocal, band, orchestra, and theory.

13. The majority of the teachers are satisfied with their present positions and wish to remain there. Of the ones who indicated dissatisfaction, the tendency is toward changing to a larger school and a higher grade level.

Recommendations

The foregoing summary suggests the following recommendations regarding the implications of the socio-economic background of school music teachers with respect to guidance at the high school and college levels:

1. There is evidence to support the desirability of pretraining selection of prospective music teachers. An important function of guidance should include the recruiting of promising students into the music education curriculum and helping those who show no evidence of possessing the essential background and training for successful music teaching to choose a more suitable occupation or profession.

2. There is a need for a more universal and uniform practice among colleges of annually collecting data regarding the social and economic background of enrolling students. It would be desirable to have this data assembled periodically in order to indicate trends or changes in the student population.

3. The curriculum should be constructed and revised periodically to conform to the diverse needs of the students as determined by the use of the data relating to their background and previous training.

Additional Problems Needing Solution

This study was of a survey type and as such was intended only as a first step in determining the relationship between the social and economic background and possible success as a school music teacher. In the course of the study, many debatable questions were raised and additional problems suggested. Of these the following two are suggested for further investigation:

1. The application of procedures similar to those of the present study to school music teachers of the Negro race. They were not included in this study because of the obstacles involved in securing data. In the opinion of the writer the results of this study would have been materially changed by the inclusion of Negro teachers. An investigation of this problem would be especially timely in view of the recent "civil rights" controversy. This problem may also be a factor in future legislation concerning federal aid to education.

2. A study of the status of the teaching of music theory in Texas high schools. During the past several years the writer has observed much difference of opinion within the state concerning this problem. Many teachers have expressed themselves as favoring the incidental approach to the teaching of theory, in the belief that only when theory is presented as a part of the literature being performed can it be made functional. Others say that "incidental theory" means "no theory," and hold that separate courses in theory are the answer. Data gained from the present study indicate that in many schools theory is largely ignored in actual practice. It is the writer's opinion that a study of this problem would be of great value.

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This installment of the Collegiate Newsletter is devoted to the 1954-1955 roster of MENC the Student Chapters. Under the name of each institution will be found the name of the chapter faculty sponsor. The chapter serial number follows the name of the institution, while the figures in parentheses indicate the number of student members enrolled during the 1954-55 school year. . . . The total student membership for the year was 7,955, representing 342 institutions of higher learning in the United States and Canada. On the basis of previous experience, approximately 1,500 graduates who take teaching positions for the 1955-56 school year will be transferred to active membership status. . . . Institutions interested in the MENC Student Membership plan may secure additional information and necessary enrollment forms by writing the MENC Headquarters Office, 64 East Jackson Boulevard, Chicago 4, Illinois. Members should be enrolled by November 15, 1955, to be certain of receiving the complete school-year volume of the Music Educators Journal.

ALABAMA

Alabama College Chapt. 177, Montevallo (8)
H. D. LeBaron
Birmingham-Southern College Chapt. 453, Birmingham (6)
Kathryn H. Shaver
State Teachers College Chapt. 133, Jacksonville (12)
Walter Mason
State Teachers College Chapt. 332, Troy (21)
Mary Vic Mauk
Talladega College Chapt. 294, Talladega (7)
Frank Harrison
University of Alabama Chapt. 293, University (2)
Edward Cleino

ARIZONA

Arizona State College Chapt. 263, Flagstaff (9)
D. Evan Davis
Arizona State College Chapt. 163, Tempe (8)
Wendell J. Rider
University of Arizona Chapt. 165, Tucson (38)
Hartley D. Snyder

ARKANSAS

Arkansas Polytechnic College Chapt. 387, Russellville (17)
John H. Wainright
University of Arkansas Chapt. 90, Fayetteville (7)
Catherine McHugh

CALIFORNIA

College of the Pacific Chapt. 95, Stockton (31)
Eleanor Short Norton
College of the Holy Names Chapt. 403, Oakland (36)
Sister M. Theresa Agnes
Fresno State College Chapt. 4, Fresno (7)
Ralph C. Rea
George Pepperdine College Chapt. 338, Los Angeles (10)
Russel N. Squire
Humboldt State College Chapt. 126, Arcata (2)
Floyd A. Glende
Immaculate Heart College Chapt. 304, Los Angeles (25)
Sister Mary Nicholas
Los Angeles State College Chapt. 330, Los Angeles (3)
J. R. Beckstead
Marymount College Chapt. 431, Los Angeles (6)
Margaret S. Goldie
Mount St. Mary's College Chapt. 313, Los Angeles (11)
Sister Mary Celestine
Occidental College Chapt. 129, Los Angeles (11)
Olaf M. Frodsham
Sacramento State College Chapt. 207, Sacramento (24)
Paschal Monk
San Diego State College Chapt. 34, San Diego (40)
Richard C. Flye
San Francisco State College Chapt. 25, San Francisco (26)
Alice M. Snyder
San Jose State College Chapt. 108, San Jose (34)
Lydia W. Boothby
University of California Chapt. 124, Berkeley (1)
Reginald Krieger
University of California Chapt. 11, Los Angeles (31)
Maurice Gerow
University of Redlands Chapt. 152, Redlands (29)
Joseph E. Bruggman
University of Southern California Chapt. 36, Los Angeles (54)
Ralph E. Ruah

CANADA

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Robert A. Rosevear

COLORADO

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John M. Anderson
Colorado A & M College Chapt. 211, Fort Collins (6)
Edw. D. Anderson
Colorado State College of Education Chapt. 67, Greeley (29)
Marvin E. George
University of Colorado Chapt. 104, Boulder (3)
Frank Baird

CONNECTICUT

Danbury State Teachers College Chapt. 214, Danbury (57)
Charles W. Lanning, Jr.
Julius Hartt College of Music Chapt. 227, Hartford (53)
Elmer M. Hintz
University of Bridgeport Chapt. 411, Bridgeport (10)
W. Earl Sauerwein
University of Connecticut Chapt. 314, Storrs (12)
Walter B. Scheirer

DELAWARE

University of Delaware Chapt. 48, Newark (5)
Elizabeth F. Crook

DISTRICT OF COLUMBIA

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Richard H. Werder
Howard University Chapt. 367, Washington (80)
Lillian M. Allen

FLORIDA

Florida A & M College Chapt. 397, Tallahassee (16)
Grace Gray Johnson
Florida Southern College Chapt. 256, Lakeland (12)
Paul A. Leeman
Florida State University Chapt. 137, Tallahassee (89)
Lois Laverne Schnoor
Stetson University Chapt. 132, DeLand (16)
Veronica D. Gove
University of Florida Chapt. 257, Gainesville (10)
Ouida Fay Paul
University of Miami Chapt. 128, Coral Gables (23)
Frances Hovey Bergh
University of Tampa Chapt. 230, Tampa (3)
Florence R. Stumpf

GEORGIA

Clark College Chapt. 452, Atlanta (9)
Rebecca E. Turner
Georgia State College for Women Chapt. 24, Milledgeville (9)
Alberta Goff
Georgia Teachers College Chapt. 348, Collegeboro (30)
Daniel S. Hooley
Piedmont College Chapt. 274, Demorest (5)
Mary Hoffman
University of Georgia Chapt. 123, Athens (12)
Earl E. Beach
Wesleyan College Chapt. 282, Macon (36)
Randolph N. Foster, Jr.

IDAHO

College of Idaho Chapt. 407, Caldwell (19)
Arthur E. Huff
Northwest Nazarene College Chapt. 419, Nampa (7)
Deloris Bloomquist
Ricks College Chapt. 262, Rexburg (14)
A. L. Dittmer
University of Idaho Chapt. 290, Moscow (30)
Elwyn Schwartz

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ILLINOIS

American Conservatory of Music Chapt. 42, Chicago (4)
 Robert A. Davis
 Bradley University Chapt. 86, Peoria (5)
 Allen Cannon
 Chicago Conservatory of Music Chapt. 5, Chicago (3)
 Charles V. Farmer
 Chicago Musical College of Roosevelt Univ. Chap. 23, Chicago (30)
 Helen Schwin
 Chicago Teachers College Chapt. 239, Chicago (15)
 Catherine M. Tabeny
 DePaul University Chapt. 253, Chicago (26)
 Marjorie Kenney
 Eastern Illinois State College Chapt. 160, Charleston (47)
 John L. Ezatto
 Illinois State Normal University Chapt. 30, Normal (46)
 Wilma Schell
 Illinois Wesleyan University Chapt. 57, Bloomington (1)
 Ruth Erickson
 Knox College Chapt. 52, Galesburg (10)
 Creston Klingman
 MacMurray College Chapt. 370, Jacksonville (10)
 Henry E. Busche
 James Millikin University Chapt. 112, Decatur (21)
 Robert Watkins
 Mundelein College Chapt. 88, Chicago (10)
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 National College of Education Chapt. 429, Evanston (15)
 Lloyd W. Cousins
 North Central College Chapt. 250, Naperville (15)
 Marian E. Haines
 North Park College Chapt. 217, Chicago (9)
 Mrs. Rodolph Helin
 Northwestern University Chapt. 358, Evanston (40)
 C. A. Burmeister
 Olivet Nazarene College Chapt. 178, Kankakee (9)
 Harlow E. Hopkins
 Rosary College Chapt. 335, River Forest (5)
 Sister Honorius
 Southern Illinois University Chapt. 92, Carbondale (34)
 Robert B. Forman
 University of Illinois Chapt. 164, Urbana (74)
 Colleen J. Kirk
 Western Illinois State College Chapt. 77, Macomb (37)
 C. A. Julstrom
 Wheaton College Chapt. 360, Wheaton (43)
 Russell H. Platz

INDIANA

Ball State Teachers College Chapt. 73, Muncie (5)
 Lemuel Anderson
 Butler University, Jordan Coll. of Music Chapt. 70, Indianapolis (1)
 Nilo Hovey
 DePauw University Chapt. 71, Greencastle (20)
 Dan H. Hanna
 Evansville College Chapt. 127, Evansville (8)
 Betty Kanable
 Goshen College Chapt. 390, Goshen (6)
 Dwight Weldy
 Indiana Central College Chapt. 53, Indianapolis (22)
 Victor B. Danek
 Indiana State Teachers College Chapt. 45, Terre Haute (83)
 Arthur D. Hill
 Indiana University Chapt. 46, Bloomington (59)
 Thurber Madison and Dorothy Kelley
 Manchester College Chapt. 9, North Manchester (13)
 J. P. Browne, Jr.
 Saint Mary's College Chapt. 435, Notre Dame (15)
 Sister M. Amadeus
 St. Mary of the Woods College Chapt. 72, St. Mary of the Woods (3)
 Sister Mary Lourdes
 Taylor University Chapt. 75, Upland (6)
 C. Paul Harper
 Valparaiso University Chapt. 285, Valparaiso (16)
 Mary S. Myers

IOWA

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 W. B. Green
 Clarke College Chapt. 191, Dubuque (9)
 Sister Mary St. Ruth
 Cornell College Chapt. 83, Mt. Vernon (13)
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 Drake University Chapt. 29, Des Moines (40)
 Stanford Hulsizer
 Grinnell College Chapt. 378, Grinnell (5)
 Howard E. Ellis
 Iowa State Teachers College Chapt. 35, Cedar Falls (62)
 Arthur L. Redner
 Morningside College Chapt. 170, Sioux City (12)
 Lois Grammer
 Simpson College Chapt. 47, Indianola (9)
 Robert R. Bruner
 State University of Iowa Chapt. 40, Iowa City (25)
 Robert L. Borg
 Wartburg College Chapt. 63, Waverly (10)
 Mai Hogan

KANSAS

Bethany College Chapt. 167, Lindsborg (7)
 Myrtlethor Dunkelberger
 Bethel College Chapt. 385, North Newton (8)
 David H. Suderman
 Kansas State Teachers College Chapt. 199, Emporia (23)
 J. J. Weigand
 Friends University Chapt. 251, Wichita (8)
 Margaret Joy

KANSAS (continued)

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 Yda Lou Schultz
 Kansas State College Chapt. 26, Manhattan (14)
 Ruth Hartman
 Kansas State Teachers College Chapt. 376, Pittsburg (19)
 Gabriella Campbell
 Kansas Wesleyan University Chapt. 333, Salina (6)
 Arthur R. Custer
 Marymount College Chapt. 267, Salina (9)
 N. V. Napier
 Ottawa University Chapt. 441, Ottawa (13)
 H. A. Hansen
 Southwestern College Chapt. 210, Winfield (13)
 Ross O. Williams
 University of Kansas Chapt. 54, Lawrence (46)
 Elin Jorgensen
 Washburn Municipal University Chapt. 173, Topeka (6)
 Gertrude Shideler
 Wichita University Chapt. 65, Wichita (91)
 Joshua M. Missal

KENTUCKY

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 James E. Van Peursem
 Georgetown College Chapt. 351, Georgetown (19)
 Mrs. M. V. Conway
 Kentucky Wesleyan College Chapt. 450, Owensboro (5)
 Donald Ivey
 Morehead State College Chapt. 233, Morehead (17)
 Marjorie Wilson
 Transylvania College Chapt. 238, Lexington (2)
 Martha Jane Stone
 University of Kentucky Chapt. 242, Lexington (36)
 J. W. Worrel
 University of Louisville Chapt. 275, Louisville (7)
 Francis H. Grant
 Western Kentucky State College Chapt. 8, Bowling Green (26)
 Claude E. Rose

LOUISIANA

Louisiana Polytechnic Institute Chapt. 414, Ruston (16)
 A. E. Tellinghuisen
 Louisiana State University Chapt. 80, Baton Rouge (24)
 Ilda M. Schriever
 McNeese State College Chapt. 353, Lake Charles (16)
 N. E. Smith
 Northeast Louisiana State College Chapt. 212, Monroe (18)
 Florence Z. Allbritton
 Southeastern Louisiana College Chapt. 291, Hammond (19)
 A. E. Wilder, Jr.
 Southern University Chapt. 446, Baton Rouge (25)
 J. Timothy Ashford and Joella Hardeman
 Southwestern Louisiana Institute, Chapt. 276, Lafayette (46)
 Mary Alice Cox
 Xavier University Chapt. 349, New Orleans (11)
 Sister M. Elise

MAINE

Northern Conservatory of Music Chapt. 428, Bangor (11)
 Francis G. Shaw

MARYLAND

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 Sister Mary Theresine
 Hood College Chapt. 412, Frederick (5)
 John D. Ramaley
 Morgan State College Chapt. 386, Baltimore (45)
 Dorothy H. Banks
 Peabody Conservatory of Music Chapt. 99, Baltimore (35)
 Haven Hensler
 University of Maryland Chapt. 225, College Park (24)
 Mary A. Kemble
 Western Maryland College Chapt. 380, Westminster (12)
 Philip S. Royer

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 Lee Chrisman
 New England Conservatory of Music Chapt. 166, Boston (64)
 Leta F. Whitney
 State Teachers College Chapt. 201, Lowell (78)
 Domenic R. Procopio

MICHIGAN

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 Jacqueline Maag
 Alma College Chapt. 97, Alma (9)
 Margaret Vander Hart
 Central Michigan College of Education Chapt. 102, Mt. Pleasant (15)
 Olaf W. Steg
 Michigan State College Chapt. 14, East Lansing (31)
 Harriet Nordholm
 Michigan State Normal College Chapt. 149, Ypsilanti (15)
 Ruth G. Fenwick
 Northern Michigan College of Education Chapt. 156, Marquette (7)
 Allen L. Niemi
 University of Michigan Chapt. 31, Ann Arbor (101)
 Geneva Nelson and Allen P. Britton
 Wayne University Chapt. 107, Detroit (31)
 Graham T. Overgard
 Western Michigan College of Education Chapt. 32, Kalamazoo (25)
 Jack J. Frey

MINNESOTA

Augsburg College Chapt. 158, Minneapolis (11)
 Leland B. Sateren

MENC STUDENT MEMBERS CHAPTERS

MINNESOTA (continued)

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 Marion Sanders
 College of St. Thomas Chapt. 321, St. Paul (12)
 Anthony L. Chiominatto
 Macalester College Chapt. 379, St. Paul (8)
 Mary Barbara Ferguson
 Minneapolis College of Music Chapt. 389, Minneapolis (8)
 Mary Barbara Ferguson
 St. Olaf College Chapt. 237, Northfield (26)
 Adolph White
 State Teachers College Chapt. 81, Bemidji (8)
 Ronald Gearman
 State Teachers College Chapt. 179, Mankato (48)
 Jane M. Eby
 State Teachers College Chapt. 319, St. Cloud (34)
 William S. Stoney
 State Teachers College Chapt. 66, Winona (8)
 Walter Grimm
 University of Minnesota Chapt. 125, Minneapolis (14)
 Paul S. Ivory

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 William A. Hoppe
 East Central Junior College Chapt. 74, Decatur (10)
 R. G. Pick
 Mississippi Southern College Chapt. 295, Hattiesburg (25)
 Roger P. Phelps
 Mississippi State College for Women Chapt. 255, Columbus (12)
 J. Cies McKray

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Central Missouri State College Chapt. 169, Warrensburg (14)
 Ralph E. Hart
 Culver-Stockton College Chapt. 98, Canton (12)
 Eleanor Daniels
 Kansas City Conservatory of Music Chapt. 300, Kansas City (7)
 Francis Buehendorf
 Lincoln University Chapt. 336, Jefferson City (14)
 Lawrence A. Stowe
 Northeast Missouri State Teachers Coll. Chapt. 161, Kirksville (13)
 R. E. Valentine
 Park College Chapt. 145, Parkville (5)
 Robert C. Lamm
 University of Missouri Chapt. 185, Columbia (23)
 Paul W. Mathews

MONTANA

Montana State College Chapt. 202, Bozeman (5)
 Edmund P. Sedivy
 Montana State University Chapt. 49, Missoula (24)
 Genevieve Hargiss Holbrook

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Doane College Chapt. 288, Crete (4)
 Eugene K. Stoll
 Nebraska State Teachers College Chapt. 200, Chadron (11)
 Harry E. Holmberg
 Nebraska State Teachers College Chapt. 76, Kearney (26)
 LeRoy Bauer
 Nebraska State Teachers College Chapt. 208, Peru (21)
 Robert V. Grindle
 Nebraska State Teachers College Chapt. 181, Wayne (25)
 Rex A. Conner
 Nebraska Wesleyan University Chapt. 205, Lincoln (12)
 Leonard Paulson
 University of Nebraska Chapt. 89, Lincoln (42)
 Thomas Wikstrom
 University of Omaha Chapt. 437, Omaha (16)
 R. W. Trenholm

NEW HAMPSHIRE

Keene Teachers College Chapt. 448, Keene (1)
 Dennis K. Kiely
 University of New Hampshire Chapt. 329, Durham (37)
 Robert L. Garretson

NEW JERSEY

Caldwell College Chapt. 334, Caldwell (10)
 Sister M. Alicia
 New Jersey College for Women Chapt. 197, New Brunswick (7)
 George M. Jones
 New Jersey State Teachers College Chapt. 323, Upper Montclair (23)
 Louis E. Zerle
 State Teachers College Chapt. 196, Trenton (51)
 Otto H. Helbig

NEW MEXICO

New Mexico Highlands University Chapt. 15, Las Vegas (15)
 Roberta H. Zohn
 University of New Mexico Chapt. 438, Albuquerque (32)
 Jack R. Stephenson

NEW YORK

College of Saint Rose Chapt. 297, Albany (14)
 Sister Rita Agnes
 Eastman School of Music Chapt. 50, Rochester (55)
 William S. Larson
 Hartwick College Chapt. 261, Oneonta (49)
 Frederic Fay Swift
 Hofstra College Chapt. 350, Hempstead (15)
 Albert Tepper
 Houghton College Chapt. 150, Houghton (25)
 Albert W. Schroer
 Ithaca College Chapt. 219, Ithaca (101)
 Helen E. Orr

NEW YORK (continued)

Nazareth College Chapt. 328, Rochester (25)
 Sister Kathleen
 New York University Chapt. 22, New York (34)
 Mary H. Muldowney
 Rosary Hill College Chapt. 410, Buffalo (12)
 Sister M. Brendan
 State University Teachers College Chapt. 151, Fredonia (180)
 Milford H. Fargo
 State University Teachers College Chapt. 3, Potsdam (264)
 Mary E. English
 Syracuse University Chapt. 215, Syracuse (43)
 Parker LaBach
 Teachers College, Columbia University Chapt. 111, New York (13)
 Gladys Tipton

NORTH CAROLINA

Agricultural & Technical College Chapt. 405, Greensboro (30)
 William I. Penn
 Appalachian State Teachers College Chapt. 110, Boone (43)
 Gordon A. Nash
 Bennett College Chapt. 416, Greensboro (7)
 Agnes T. Abernethy
 Greensboro College Chapt. 19, Greensboro (13)
 Carl N. Shull
 Lenoir Rhyne College Chapt. 142, Hickory (11)
 Helen M. Stahler
 North Carolina College Chapt. 398, Durham (16)
 C. Ruth Edwards
 Salem College Chapt. 69, Winston-Salem (7)
 June L. Samson
 Wake Forest College Chapt. 434, Wake Forest (5)
 Thane McDonald
 Western Carolina Teachers College Chapt. 356, Cullowhee (20)
 Richard M. Renfro
 Woman's College, Univ. of North Carolina Chapt. 20, Greensboro (16)
 Birdie H. Holloway

NORTH DAKOTA

State Teachers College Chapt. 43, Dickinson (19)
 Della Ericson Heid
 State Teachers College Chapt. 440, Mayville (15)
 William Abbott
 State Teachers College Chapt. 260, Minot (33)
 John A. Strohm

OHIO

Ashland College Chapt. 121, Ashland (30)
 Robert W. Froelich
 Baldwin-Wallace College Chapt. 141, Berea (30)
 Varner M. Chance
 Bowling Green State University Chapt. 147, Bowling Green (14)
 Dale Haven
 Capital University Chapt. 172, Columbus (37)
 Gene Taylor
 Central State College Chapt. 408, Wilberforce (12)
 Anna M. Terry
 College of Mt. St. Joseph on the Ohio Chapt. 189, Mt. St. Joseph (16)
 Vincent A. Orlando
 College of Music of Cincinnati Chapt. 100, Cincinnati (16)
 Elizabeth M. Taylor
 College of Wooster Chapt. 186, Wooster (15)
 Stuart J. Ling
 Dana School of Music Chapt. 347, Youngstown (55)
 Raymond H. Dehnbechtel
 Denison University Chapt. 342, Granville (3)
 George R. Hunter
 Heidelberg College Chapt. 375, Tiffin (13)
 Lucille Haney
 Kent State University Chapt. 94, Kent (34)
 Florence Sublette Harley
 Miami University Chapt. 116, Oxford (37)
 Everett F. Nelson
 Mount Union College Chapt. 235, Alliance (4)
 David H. McIntosh
 Muskingum College Chapt. 122, New Concord (7)
 Janev M. Trace
 Oberlin Conservatory of Music Chapt. 113, Oberlin (79)
 Hilda Magdick
 Ohio Northern University Chapt. 301, Ada (7)
 Robert Weidner
 Ohio State University Chapt. 10, Columbus (38)
 George Wilson
 Ohio University Chapt. 231, Athens (58)
 Mary D. Blavney
 Ohio Wesleyan University Chapt. 120, Delaware (18)
 Robert E. Bowlius
 Otterbein College Chapt. 115, Westerville (16)
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 Sister Maris Stella
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 Lawrence E. Tagg
 Western Reserve University Chapt. 308, Cleveland (16)
 Arthur S. Best
 Wilmington College Chapt. 114, Wilmington (5)
 W. G. Hinton
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 Erna Ham

OKLAHOMA

Central State College Chapt. 362, Edmond (10)
 Wendell Ralston
 East Central State College Chapt. 374, Ada (5)
 Marguerite Hawkinson

MENC STUDENT MEMBERS CHAPTERS

OKLAHOMA (continued)

Northeastern State College Chapt. 422, Tahlequah (19)
 Elwin Fite
 Northwestern State College Chapt. 436, Alva (12)
 Kenneth A. Fite
 Oklahoma A & M College Chapt. 382, Stillwater (15)
 L. N. Perkins
 Oklahoma Baptist University Chapt. 449, Shawnee (16)
 Alpha C. Mayfield
 Southeastern State College Chapt. 337, Durant (13)
 Helen Kerr Edwards
 University of Oklahoma Chapt. 213, Norman (56)
 Dolly Connally Ward
 University of Tulsa Chapt. 439, Tulsa (17)
 Roger P. Fenn

OREGON

Eastern Oregon College of Education Chapt. 451, LaGrande (11)
 L. Rhodes Lewis
 Oregon College of Education Chapt. 443, Monmouth (6)
 Florence W. Hutchinson
 Oregon State College Chapt. 221, Corvallis (52)
 Donald P. Sites
 Pacific University Chapt. 155, Forest Grove (9)
 Richard Greenfield
 University of Oregon Chapt. 136, Eugene (96)
 Robert E. Nye
 Willamette University Chapt. 157, Salem (13)
 Don Gleckler

PENNSYLVANIA

Bucknell University Chapt. 277, Lewisburg (22)
 Helen E. Kleinfelter
 Carnegie Institute of Technology Chapt. 6, Pittsburgh (31)
 Oleta A. Benn
 Duquesne University Chapt. 159, Pittsburgh (31)
 Ruth Damer
 Immaculate College Chapt. 187, Immaculata (11)
 Sister M. Helen Joseph
 Lebanon Valley College Chapt. 146, Annville (16)
 Mary E. Gillespie
 Marywood College Chapt. 245, Scranton (40)
 Sister Mary Clare
 Pennsylvania State University Chapter 153, State College (61)
 James W. Dunlop
 St. Vincent College Chapt. 391, Latrobe (10)
 Rev. Ralph Bailey
 Seton Hill College Chapt. 393, Greensburg (11)
 Sister Ann Regina Sweeney
 State Teachers College Chapt. 162, Mansfield (71)
 C. Wayne Stringer
 State Teachers College Chapt. 21, West Chester (113)
 Nell M. Ashenfelter
 Susquehanna University Chapt. 176, Selinsgrove (22)
 Alice Giauque
 Temple University Chapt. 51, Philadelphia (30)
 Virginia D. Austin
 Wilkes College Chapt. 388, Wilkes-Barre (23)
 Robert E. Moran

RHODE ISLAND

University of Rhode Island Chapt. 447, Kingston (11)
 Arnold Clair

SOUTH CAROLINA

Claflin University Chapt. 239, Orangeburg (17)
 Edward Bizzell
 Converse College Chapt. 38, Spartanburg (7)
 Alia R. Lawson
 University of South Carolina Chapt. 33, Columbia (19)
 Robert L. Van Doren
 Winthrop College Chapt. 7, Rock Hill (21)
 Jacob E. Adams

SOUTH DAKOTA

Augustana College Chapt. 424, Sioux Falls (6)
 Merle R. Pfueger
 Northern State Teachers College Chapt. 84, Aberdeen (7)
 John W. Shepard
 University of South Dakota Chapt. 343, Vermillion (40)
 Carlton A. Chaffee
 Yankton College Chapt. 445, Yankton (9)
 Ida C. Hunt

TENNESSEE

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 Charles L. Gary
 Carson-Newman College Chapt. 423, Jefferson City (19)
 Margaret S. Haynes
 David Lipscomb College Chapt. 138, Nashville (9)
 Irma Lee Batey
 East Tennessee State College Chapt. 234, Johnson City (26)
 Mrs. Virgil Self
 George Peabody College for Teachers Chapt. 96, Nashville (38)
 Robert E. Bays
 Maryville College Chapt. 383, Maryville (13)
 Katherine Crews
 Middle Tennessee State College Chapt. 241, Murfreesboro (20)
 Charles H. Hansford
 Southern Missionary College Chapt. 377, Collegedale (19)
 Norman L. Krostad
 Southwestern College Chapt. 271, Memphis (8)
 Lala A. Stephens
 Tennessee A & T State College Chapt. 381, Nashville (24)
 W. O. Smith
 Tennessee Polytechnic Institute Chapt. 105, Cookeville (16)
 Maurice Haste
 University of Tennessee Chapt. 91, Knoxville (51)
 Erwin H. Schneider

TEXAS

Baylor University Chapt. 209, Waco (37)
 Ruth Miller
 Hardin-Simmons University Chapt. 444, Abilene (14)
 J. R. Miller
 Mary Hardin Baylor College Chapt. 143, Belton (12)
 Florence Bergendahl
 North Texas State College Chapt. 281, Denton (136)
 Roderick D. Gordon
 Southern Methodist University Chapt. 320, Dallas (34)
 Travis Shelton
 Southwestern Baptist Seminary Chapt. 413, Fort Worth (24)
 James T. Luck
 Texas Christian University Chapt. 232, Fort Worth (34)
 Charles F. Lehman
 Texas State College for Women Chapt. 195, Denton (8)
 Lawrence A. Hanley
 Texas Wesleyan College Chapt. 371, Fort Worth (8)
 Donald W. Bellah
 Texas Western College Chapt. 421, El Paso (20)
 Jack J. Almack
 University of Texas Chapt. 27, Austin (25)
 B. M. Bakkegard
 West Texas State College Chapt. 302, Canyon (30)
 M. J. Newman

UTAH

University of Utah Chapt. 324, Salt Lake City (11)
 Jessie Perry
 Utah State College Chapt. 454, Logan (6)
 J. Philip Dalby

VERMONT

University of Vermont Chapt. 305, Burlington (6)
 Miriam N. Marston

VIRGINIA

Bridgewater College Chapt. 168, Bridgewater (4)
 Galen Stinebaugh
 Longwood College Chapt. 396, Farmville (7)
 John W. Molnar
 Lynchburg College Chapt. 258, Lynchburg (5)
 Arthur Wake
 Madison College Chapt. 182, Harrisonburg (14)
 R. G. Hicks
 Richmond Professional Institute Chapt. 268, Richmond (17)
 Donald B. Tennant
 Shenandoah Conservatory of Music Chapt. 283, Dayton (5)
 Kenneth Schultz
 Virginia State College Chapt. 417, Petersburg (24)
 F. Nathaniel Gatlin

WASHINGTON

Central Washington College of Ed. Chapt. 106, Ellensburg (40)
 A. Bert Christianson
 Eastern Washington College of Ed. Chapt. 55, Cheney (15)
 Jay Andrews
 Pacific Lutheran College Chapt. 433, Parkland (7)
 Gordon O. Gilbertson
 Seattle Pacific College Chapt. 135, Seattle (6)
 Winifred Leighton
 State College of Washington Chapt. 85, Pullman (21)
 Amanda Just
 University of Washington Chapt. 56, Seattle (17)
 Alice J. Sorensen
 Western Washington College of Ed. Chapt. 265, Bellingham (42)
 Frank D'Andrea
 Whitman College Chapt. 269, Walla Walla (5)
 K. E. Schilling
 Whitworth College Chapt. 243, Spokane (11)
 James C. Carlsen

WEST VIRGINIA

Concord College Chapt. 309, Athens (26)
 Russell M. Falt
 Fairmont State College Chapt. 315, Fairmont (37)
 Mary B. Price
 Glenville State College Chapt. 284, Glenville (26)
 H. S. Orendorf
 Marshall College Chapt. 2, Huntington (44)
 Miriam P. Gelvin
 West Liberty State College Chapt. 399, West Liberty (10)
 Wallis D. Brame
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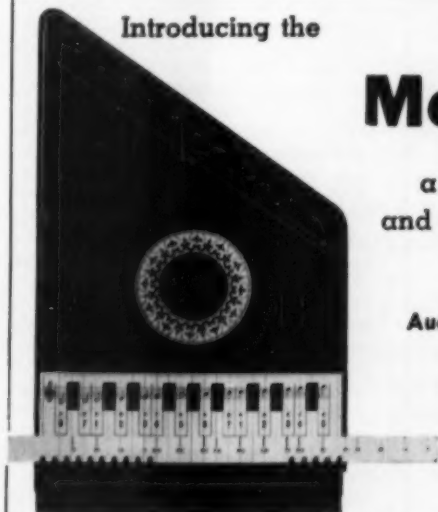
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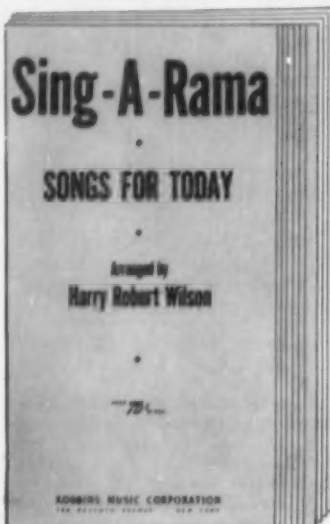
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A Curriculum Change in Music Education

BEGINNING with the 1954-55 school year a new undergraduate curriculum in music education is in operation at the School of Music of the University of Illinois. This represents not merely a reorganization or reshuffling of courses, but is a thorough and fundamental reorganization of concept and content. The new curriculum is the culmination of a long-term study and research program. Countless planning sessions of the entire faculty and staff have gone into this effort, and we came away from our planning sessions with new and profound respect for the processes of curriculum development and group dynamics.

The Former Curriculum

Our former curriculum in music education had grown like Topay. As over the years university requirements were delineated, new courses were added; as state certification requirements were increased, new courses were added; as College of Education requirements were upgraded, new courses were added, etc. As this additive process went on, and the curriculum became crowded, the hours for graduation were increased from the traditional 120, and stand now between 134 and 138 hours. Among all of the former pressure groups, perhaps the most insistent one was the faculty of the School of Music. It was felt, in view of all the other encroachments upon the students' time, that it was doubly important to strengthen the music side of the curriculum. The result was an overcrowded, over-compartmentalized curriculum, which was so tight that not even a single hour of credit could be added or changed. Furthermore, it was a curriculum which subjected all students in music education to the same sequence of courses and the identical course content. We called it affectionately our "omnibus" curriculum.

Here is what this curriculum looked like: It contained 26 hours of general education, 74 hours of music (including methods courses), 18 hours of professional education, and 16 hours of electives which were usually used to develop the teaching minor, a subject matter area outside of the field of music. As such things go, it looked more or less similar

to a lot of other music education curricula. But it was not a happy situation.

To list our particular points of dissatisfaction is to raise questions with which all who are concerned with teacher-training programs are only too familiar. For instance: (1) What are essential competencies of a music educator, and how can these be stressed in the preparation of music teachers, without spreading the curricular offerings too thin? (2) How much need is there for the second teaching subject outside of music? (3) For what kinds of positions should we prepare our students? (4) In what ways does the curriculum meet the individual differences among students? (5) How does the curriculum meet the need for general education? These are to mention but a few. At a glance it is apparent that there is no one definite answer to any of these questions. To try to establish a *correct* answer to any of them would here be impossible. However, these questions were raised in an effort to evaluate existing conditions and to try to find ways to improve the existing program of study.

Plans for a Change

For this purpose a series of meetings was scheduled, first of members of the music education division, and then with other faculty groups from the applied music field, the theory and the history divisions. These meetings resulted in frank discussions of the questions raised above, and led to the setting up of general aims and objectives of an ideal teacher-training program in music education. On this theoretical level it was easy to find consensus of opinions in broad areas. If differences appeared the tendency was to recognize and respect them, and to go on from there. Later, when the discussions led to considerations of how the objectives might be implemented, some divergent opinions were in evidence. These were, however, never too serious since the larger general area out of which the details grew had already been accepted. For instance, it was held that one of the important outcomes of a college education is a broad and significant cultural orientation, as a result of meaningful study in the area of general education. Furthermore, there was

	OLD	NEW		
		INSTR.	CHORAL	GENERAL
General Education	26	33	33	33
Music	74	64	70	68
Professional Education	18	15	15	18
Electives	16 (non-music)	22 (music)	16 (music)	15 (music)
Total	134	134	134	134

agreement that the "omnibus" curriculum did not allow enough time for this to take place. However, it was difficult to establish how much time and what subject matter should be included for adequate preparation in the cultural orientation area.

To help settle this and other issues in our own minds, we turned to additional evidence. For instance, the recommendations of the MENC, MTNA, AACTE, and NASM committees on higher education were consulted.¹ The department carried on a follow-up study of recent graduates of the School of Music in an effort to determine the kinds of positions which these graduates were holding. Data and reports on the problems of school reorganization in Illinois, with its subsequent influences upon the music curriculum in the public schools, were available to the committee, as were statistics from the Teacher Placement Office on the demand for and placement of music teachers. All this evidence was sifted and brought to bear upon the thinking and deliberations of the group. The curriculum committee took two years of regular meetings, consulting with other members of the faculty, before it was ready with recommendations for the new curriculum.

Old and New Curricula

The new curriculum² differs quite markedly from the old in several fundamental ways, some of which are:

Old. Everyone took the same sequence of courses, studied the same subjects, with the exception of the major applied study in music, which was determined by examination upon entrance to the School of Music.

New. The new curriculum provides the same amount of study in the applied major. In addition it provides three possible options, or areas of emphasis. These are: instrumental music, choral music, and general music. That is to say, while there is considerable overlap between these options, in order to safeguard a more or less comprehensive coverage of all phases of music education, there is also enough specialization to insure thorough preparation in the teaching of either instrumental music, choral music, or general music, and supervision in the elementary or junior high school.

Old. The former curriculum required preparation in a second teaching subject outside of the field of music. Usually the sixteen hours of elective credit were used to build up enough hours in the preparation for this.

New. No second teaching subject is required in the present curriculum. There were several reasons for this change,

¹The Evaluation of Music Education. Standards for the Evaluation of the College Curriculum for the Training of the School Music Teacher. While these particular schedules were prepared by the MENC Commission on Accreditation in Music Education, their development is a result of joint interest and action on the part of the following organizations: the National Association of Schools of Music, the American Association of Colleges for Teacher Education, the Music Teachers National Association, and the Music Educators National Conference. Available from the MENC, 64 East Jackson Blvd., Chicago 4, at 20 cents a copy.

²Copies of the current Curriculum in Music Education at the University of Illinois may be obtained by writing to Duane Branigan, director of the School of Music, University of Illinois.

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the principal one being that it was felt, whatever else might be accomplished, the primary objective of the curriculum should be to prepare superior teachers of music. Secondly, a survey of recent graduates of the School of Music showed that (1) even beginning teachers of music were being hired as full-time music teachers, and (2) rapid consolidation of school districts in Illinois is creating a demand for music teachers who specialize in either instrumental, choral, or general music. In other words, there is sufficient evidence to show that there seems to be little use for a second teaching subject. It is apparently not being used by our graduates.

Old. The "omnibus" curriculum required twenty-six hours of general education. This curriculum included university requirements in rhetoric, hygiene, general psychology, physical education, military science (for men), as well as state requirements in science, American history, and political science.

New. The required hours in general education now stand at thirty-three, including the basic requirements of the older curriculum. However, these requirements have been modified to include: (1) an expansion of science into nine hours, with recommendations for courses in the biological, physical, or social sciences; (2) courses in literature and art.

Old. As has been pointed out, the earlier curriculum provided no real choice for the student. A student simply continued study in his major applied music subject. For instance, if he passed his entrance examination on the cornet, he continued study on this instrument. In addition, he was required to take all the other prescribed courses of the curriculum. The same was true for all other instrumental, piano, or voice majors. Also, under this set-up even the elective credit was assigned, generally being used for non-music subjects to round out requirements for a teaching minor. Advising these students concerned itself largely with bookkeeping problems of keeping the proper sequence of courses and checking the number of credits earned.

New. One of the most significant changes has grown out of the recognition of the need to provide for individual differences. Intentionally, therefore, the new curriculum offers ample opportunity of choice to the individual student who, having assessed his interests, talents and other qualifications, wants to prepare himself for teaching in accordance with his own special needs. For instance, a student is encouraged to continue his applied study so that he may develop as fine a vehicle for his own musicianship as possible. However, an additional opportunity is provided to help him branch out into other areas which may be essential for his professional training. The pianist may need to develop competencies in voice or on other instruments besides his piano in order to become an effective music educator. A vocalist may need to spend more time than an instrumentalist in order to familiarize himself with the playing techniques on certain basic wind and string instruments, etc. Someone else interested in elementary music may need additional preparation in the area of child development. These are just some of the examples to show the reason for leaving the elec-

tives more or less free, and for setting aside and recommending blocks of time for various subject matter areas, without describing a fixed course sequence.

Of course, it becomes evident that the success of such a program depends upon the serious responsibility which the student himself must take for his career. Also, there must be ample opportunity for adequate counseling. Therefore, the present program provides for regular appointments for curriculum counseling, pre-registration and registration each semester with a faculty advisor.

The undergraduate program terminates in the so-called "professional semester," during which the student participates in an off-campus student-teaching program. This is set up in such a way that the student leaves the local campus for six weeks during his senior year and takes up a full-time assignment in a public school system. During this time he works under the guidance of the local cooperating teacher and under the supervision of a subject-matter specialist from the university. As a student teacher he assumes whatever responsibilities he is qualified for, participating through observation, supervised and actual teaching, and extra class activities. He also becomes acquainted with intra-faculty relationships, administrative duties, parent and community relationships, etc. In addition to this concentrated experience in student teaching, the student may elect an additional two-week period of visitation to his assigned student-teaching center. This occurs during the initial period of the fall semester, when ample opportunities are provided to observe the planning, methods, and techniques which are used in the process of organizing the school music program in the public schools.

The table on page 54 contrasts the old curriculum with the three options of the new curriculum in regard to hours assigned in the various areas:

The number of hours in general education has been kept the same for all three options. Variations in the required number of hours beyond this reflect the varying needs of each of the options. For instance, the difference of hours allocated to music between the instrumental and choral option can be explained in part by the fact that in the former twelve hours are taken up in a thorough study of supplementary wind and string instruments, which are, of course, not required to that extent in the choral option.

In this discussion I have tried to describe as briefly as possible the ramifications of a reorganization of a music education curriculum. There are perhaps points which have been somewhat oversimplified for the sake of brevity and simplicity; also, this outline of curricular reorganization will raise many questions. It may seem that we have traded one set of problems for another. In defense of the new curriculum, let me say that the various members of the committee and the members of the larger faculty understood from the beginning of the discussions that the issues involved may defy a permanent or best solution. Rather, we look upon it as a better adaptation which can be made under our present limiting operating conditions. In the final analysis it is



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recognized that curriculum development is a continuous process. What has been described here can be regarded as a present stage of development, which is subject to further revision and reorganization in the future.

—WOLFGANG KUHN, *associate professor of music*, University of Colorado, Boulder. At the time this article was written Mr. Kuhn was chairman of the music education division of the School of Music at the University of Illinois.

Music for Handicapped Children

SEVERAL YEARS of visiting and working through music with people handicapped physically or mentally has impressed deeply upon me the humanity and wisdom of the philosophy that afflicted people need music in the same ways as more fortunate human beings to fill vital needs for joy and self-expression, only in some cases the needs are greater. The handicapped need every normal experience they can possibly encompass to give them confidence, and to help compensate for those activities which they must forego. Therefore, we should plan music programs for these special groups thinking first how nearly we can provide a normal experience and secondly only, how this program may aid in combating the specific problems of illness or physical handicap.

Let us look at what is being done in a few California schools.

+


I shall carry with me forever the joyous picture of a group of cerebral palsied children playing their own rhythm band or orchestration of the vivid tune, "How Much Is the Doggie in the Window?" One little girl added the doggie's bark at the end. Rhythm band for these children, as for all children, was helping them to understand rhythm, elementary orchestration, and how to work as members of a group.

These children were pupils in an attractive, modern, well equipped public day school for cerebral palsied children. In addition to teachers of regular school subjects there were physical therapists and speech therapists on the staff. Although the children had such afflictions as impaired hearing, lack of muscular control, or difficulty with speech, most of them were ambulatory, and the atmosphere was a bright and happy one.

In another public day school the same cheerful atmosphere prevailed among the younger children, although a few were confined to wheel chairs. Here, however, were a few students nearing adulthood whose school experience had begun only a year or two before with the opening of the school. One felt that the lonely years without professional guidance had made the struggle for maximum adjustment and development harder for these nearly helpless young people.

In this school a group of occupational therapy majors from a nearby college was conducting an experiment, under supervision, in providing a music program of singing, listening, and playing of rhythm band and other simple instruments.

Certain episodes give evidence of the pleasure brought to these children through this program: the excitement of a group



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of children over the hula, even though some of them could do no more than the hand motions from their wheel chairs; children listening to recordings demonstrating the orchestral instruments, and their need for extra explanation because they had never heard or seen the common orchestral instruments; a room of nine- to eleven-year-olds obviously enchanted with their first regular singing time; children filling in gaps in musical experience through films about music.

A third school for cerebral palsied children presented a different picture. This was a resident, state-supported school for very young, seriously afflicted children. Children remain here for a period of months. Those who can be materially helped are returned to their homes, from which they can attend the day schools. The uneducable cases may be permanently committed to a state hospital.

Physical therapy was probably the central function of the school, but there was a carefully worked out program of singing and rhythm band. Many of the instruments were equipped with special devices to enable the children to grasp them.

Pleasure in music was the principal goal in each of these schools, but purely therapeutic possibilities were not being overlooked. These included use of rhythm band instruments, finger plays and other rhythmic activities as an aid to muscular co-ordination, and the use of material involving troublesome vocal sounds worked out by the music teacher and speech therapist together.

In the same general area as these schools is a privately endowed hospital for children with rheumatic fever. Here the music program was conducted by a volunteer worker, a fine young pianist who had recently lost a little son. She was offering the children singing, rhythm band, and listening experiences, to which the children were responding mightily.

Here the problem was not to overtax strained hearts. Beds were wheeled into the music area, and children participated as much as they were permitted to, some from their beds, some sitting in small chairs in their pajamas and bathrobes.

+

In a large city the writer visited schools for children with visual and auditory impairment. In a nursery school for blind children the real beauty of the singing and the intricacy of the rhythm band patterns made one feel that these children were already grasping at music with subconscious comprehension of the avenues it offered to them particularly for joy and self-expression.

This is a nursery school financed by a national sorority and equipped to care for a small group of resident pupils who go home only on weekends. Here many of the children make their first real adjustment to the dark world, and learn to dress and feed themselves and to walk without hesitation. It was hard to believe that the daredevils hanging from the jungle gym or careening about in scooters could not see what was below or before them.

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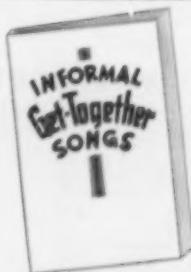
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a teacher's tapping against a door or wall is another kind of guide. Children are taught to feed themselves through a rhythmic pattern: "Scoop-lift-swallow."

In a public school for somewhat older blind and visually handicapped children the same unusually well developed fidelity to pitch prevailed, and in every classroom the children were enjoying such instruments as the autoharp, song bells, and simple percussion instruments. The concern of all the teachers seemed to be to present music for the pleasure it might bring. Here, too, a young musician was giving individual piano lessons to the fifty or so pupils in the school. She taught by rote, playing and reciting the names of the notes. The children showed the same variations in talent which one might expect from most groups of youngsters.

+

Music is of course less accessible to people with hearing loss than to any other group. Yet it is regularly used in two schools for deaf and hard of hearing children. One of these schools is a private nursery school founded and endowed by a motion picture star whose own son is deaf. The primary purpose of the school is to train parents to live with, understand, and help their deaf children. Hundreds of parents enroll both in person and by correspondence for courses in adjustment and techniques. The small group of children accepted are a kind of demonstration group. Mothers of these children are required to attend this day school once a week with their children.

In this nursery school the children's loss of hearing so nearly approaches total deafness that music is hardly a potential source of pleasure. It was used almost entirely for extramusical ends. The children's attention was directed to a rhythmic recording such as a march. The therapist helped them to feel the vibrations of the rhythm through their headphones. They tried to keep time too, but the whole procedure was difficult.

In a public elementary school for hard of hearing children, the loss of hearing is so much less that the children can derive pleasure from a music program of singing, rhythms, and listening. Here, as in the school for the blind, enjoyment of music was the goal of the teachers. Through the earphones attached to each desk the children learned, by rote, songs sung or played on records for them by the teacher. Their hearing was sufficient for them to enjoy folk dancing and a little simple dramatization of compositions. They also liked to play the autoharp and rhythm band instruments.

These children were encouraged to sing loudly, which they certainly did, and with very bad tone quality. The teachers attributed the poor pitch and tone quality to defective hearing, but one wonders if more would not be accomplished by directing hard of hearing children to make full use of such hearing as they possess through careful listening to the color, dynamics, pitch, and enunciation of the song they are learning and to their own voices reproducing it. At this school little was said about the uses of music in direct connection with the hearing problem. However, the potentiality of singing as an aid to speech was inescapable.

It has been heartening to see music for its own sake the guiding motive for children afflicted in these various ways. It can have no better therapeutic use than to provide them with a means to happiness, both for the present and for the future. That it has other, more particularized uses should not be overlooked.

In none of these schools was a music therapist in charge of the music program. Here is an incompletely explored professional field where musicians with a certain medical background may bring the maximum of pleasure in music and functional help to children who need both.

—ELIZABETH MAY, acting assistant professor of music, University of California, Los Angeles.

Germ in the Band Room

WE HAVE BEEN fearfully negligent of a problem in our public school music systems that should make our city health departments, P.T.A. committees, teachers, parents, and even the students cry for improvement. The problem has been here for years and unless something is done, it will continue to grow. As long as it is allowed to grow, school health authorities, parents, and all others will wonder how, with their wonderful and efficient school health protection programs, epidemics, sickness, and common colds still prevail within their schools.

The problem is one of simple hygiene. How do you as a band or orchestra director take care of disinfecting the mouthpieces of school-owned instruments? All too often the school system has not appropriated the money to furnish all the instruments needed for adequate instruction. When this is so it means that the instruments must be shared among several students each day. This is all well and good for string and percussion instruments, but the problem arises when "blowing" instruments must be shared. The problem is now becoming evident. What is going to be done about the bacteria, virus, and just plain undesirable dried saliva found in the mouthpieces? It does not sound very pretty does it? Well, it is not very pretty if you come right down to it! How would you like to play with a mouthpiece that someone else had played? Maybe two or three people had played it before you and possibly for a period of six weeks it had not had water run through it! Appalling? It certainly is, now that you think about it.

+

What is behind this problem in the first place? Well, for one thing, nobody has been pushing for something to be done. The health departments in many cities have merely turned their backs and shut their eyes, pretending that there is no problem. Contrary to the poets, pretending does not make it so. Why have not the parents done anything about it? Most of them do not know the situation. They have never been inside the bandroom. They do not know of the instrument mouthpiece exchange problem, and many would not know of its consequences. And even worse than this, many just plain do not care.

What about the students? Do they care? Do they try to do anything about it? Can they do anything about it? Many of

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them would like clean mouthpieces, however, many others have not had enough health education and training in such matters to know the seriousness of this situation. Many do something about it. They buy their own instruments, but obviously all students cannot do this. There are obvious financial limitations over which they have no control. These students can do little or nothing with their hands tied by everyone who is supposed to provide a healthful school environment for them, such as the city health department and their music director.

How may this problem be eliminated in order to maintain good health in the school music department? Here are a number of practical ways to fit your own situation.

First, the school can purchase at school discount, or at wholesale price, enough instrument mouthpieces for each child not already owning his own instrument. These can be marked by number and a record kept of who has a certain mouthpiece. An additional suggestion is that the student's name be placed with adhesive tape on the mouthpiece cap in the case of the woodwinds, and on the mouthpiece box in the case of the brasses.

Second, if the school cannot see its way clear financially to follow this plan, several alternate plans are suggested that will be just as effective in relieving our problem.

Many schools now require the students to furnish all of the instruments needed and are successful in doing so. If that is the case, why then, could not the other schools require the students to buy just the mouthpieces? In some instances children may find it financially impossible to buy the mouthpieces themselves. In such isolated cases provisions could be arranged with the child by the school whereby the school would pay for all or part of the cost. The students may, by arrangement with the school or a local music supply dealer, be able to buy mouthpieces at school discount or at near wholesale price.

Many schools may find it desirable for the children in the band or orchestra to earn the money for their mouthpieces by playing a public performance or two with paid admission. This would serve not only to purchase the mouthpieces, it would promote better student interest in the problem, and it would provide that much more practice for your group in public performance.

If this does not fit the school program and neither the school nor the students can afford the mouthpieces, other forms of fund raising can be put into effect.

Many schools give carnivals where pupils, faculty, and many parents donate their time, services, or money. As a result of these donations these operations are almost always all profit when the money is counted. Some of this profit may well be put to good use by protecting the students' health through the purchase of individual mouthpieces.

Oftentimes when equipment is needed for the school, and other funds are not available, the P.T.A. takes it upon itself to pay for the needed materials. Perhaps this may solve the problem where school facilities are not adequate to produce a carnival.

In my city the service clubs provide money for medical care, dental work, and sometimes eye care for needy children through a school health service board. Some of this money might just as well be spent in preventing disease as in trying to cure it after it has a good foothold. A provision may be made so that a portion of this money can be used to purchase mouthpieces for those who cannot buy them.

Another system that would ease the financial strain on the child and school is to sell the mouthpieces to the students at school discount or wholesale. At the end of the year the student could sell the mouthpiece back to the school if he so desired. This mouthpiece could, in turn, be sold to another student the following year. By this means the child would have the use of the mouthpiece and later have his money returned to him for other uses. But he may decide to keep it. The money he paid could be used to buy a different instrument mouthpiece that may have been needed. In this way a certain amount of flexibility each year in the various mouthpieces purchased is possible.

One more method may be for the school to buy the mouthpieces in large quantities at a reduction in rate and rent them to the students for a nominal fee by the semester or the year. This money could be put toward replacements and varied mouthpieces as the need occurs.

One or many of the plans in combination would be adaptable to any school of any size and financial means. Many of these ideas may be combined to be tailor-made to fit your school situation. A type of combination, for instance, would be to secure financial help from many or all of the sources named. These sources providing funds where the students cannot provide their own mouthpieces should insure each child of his own individual protection and relieve the school of the responsibility of risking the students' health.

—FRED CASE, music education major at the University of Arizona, Tucson.

BOX SCORE ON THE UN has been issued by the National Education Association Committee on International Relations in time for the tenth anniversary celebration of the United Nations. Prepared originally for the classroom, "Box Score" is now used by many other groups. It reports in simple, concise form the often complex actions of the UN, and is designed to help broaden knowledge and understanding about the organization. Copies are available at ten cents each, with quantity discounts, from Robert H. Reid, Committee on International Relations, National Education Association, 1201 Sixteenth St., N. W., Washington 6, D. C.

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Church Music Education

THE CONCEPT that we are propagating in the Church Music Education Department of Southwestern Seminary at Fort Worth, Texas, is that in the overall total pattern of activities and experiences which constitute the teaching or educational program of our church, music education is to be considered an element of vital importance. Music is so completely a part of every organization and worship service that it cannot, and should not, be set aside and thought of as an entity in itself. Church music education should be an extensive, continuous, organized training program in the music life of the entire constituency of the local church.

To appreciate means to understand. To understand requires knowledge. To acquire knowledge requires instruction. With this in mind, it is necessary to point out some of the advantages of and arguments for musical instruction in the church.

Music in the Church

First of all, the people need it. Adults need music education because opportunities elsewhere are negligible. In many instances it was not possible for adults to acquire any kind of musical training in their childhood, for mass music education is a relatively new thing in our country. The music education department of a local church should organize a music training program for these adults. Also, children need to grow up in an atmosphere and environment of good sacred music. This should be a part of their experience from an early age to adulthood. If instruction is not provided for them in the public school, it is the responsibility of the church to do so. Children who do receive good school music training sometimes find their church activities below standard, and consequently will only give the church music the respect it is worth in comparison.

It should be observed that the church, with its vast and comprehensive potential of music instruction, will not be in competition with the music activities of the public school. Rather, the primal purpose is to complement or supplement the training of the child. The church will provide "continuing" musical activities for the child into the "seventh" day of the week. Where else can a child receive training in good sacred music other than in the church? It is not the main purpose of the school music program to train in the art of worship through music.

Secondly, the church needs it. There is always a demand for pianists, organists, song leaders, choir members, soloists, and leaders for other musical activities. It is more desirable for the church to build its own supply of musicians. Even if the church has an adequate number of leaders, it needs to produce more. It cannot always rely on the present but must build for the future.

Thirdly, if we want to improve our worship habits, of which music plays a very significant part, we must improve our standard of music. We must strive to influence all church members in order that they will grow in the understanding and appreciation of better music in worship.

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Upon just a bit of reflection we would conclude that a considerable portion of the great choral music is sacred. It seems necessary, then, that the church has an unusual responsibility to uphold in promoting as much fine choral music as possible.

Other Needs Fulfilled

Next, there is hardly an organization to which one may belong, or a meeting which one may attend that does not make some use of music. It is the universal medium of expression, as the saying goes. If there were no other reason, this should warrant an awakening to the real value of musical training. Churches have always made use of music. Congregational singing is a form of expression in which every person who attends church services may engage. Some other reasons are:

1. Music education is another means whereby the talents and abilities of the church constituency may be conserved, trained, and utilized in effective service.

2. Music education, when properly presented, is also a program of religious education. God . . . His plan for the world; can be taught in varying degrees through hymns and other choral forms.

3. Music will become more meaningful for the children. They will see that it is not confined just to the choir rehearsal period, and will enjoy it as a part of their whole lives, especially as a part of their whole worship experience in church.

4. Music instruction will reduce the amount of rote teaching in the churches' choral procedure.

5. Music instruction would cause a more receptive attitude toward finer choral music.

6. It would increase a church-centered attitude.

Music a Growing Thing

Musical knowledge and ability is a growing thing. It is not a garment that can be bought and put on at will but grows as the personality, the intellect, the soul, and the body. Artistic training helps one's entire personality. It provides a new means of thought, an awareness of sound, color, and mood. Music provides a means of expression that transforms the most colorless personality into a channel of vibrant and meaningful life.

The church is made up of people whose concepts of life have been manifested in their religious faiths. Through music they can give expression to the religious aspects of their lives, but it is necessary to learn how to express themselves coherently through this medium.

In ensemble groups they learn to cooperate, to blend their abilities for the good of the whole; they begin to appreciate beautiful things; to know better the Creator of beauty . . . all the while there is a feeling of accomplishment, that at last they are able to express what they feel inside. If our church music program is on a graded basis, as it should be, then it provides a child an opportunity for a musical education, which, if he continues until he is grown, will give him a well-rounded, proficient understanding of music in its highest form.

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2. Church Music Education 31 and 32. These courses are designed for the graduate students (MSM candidates), providing an opportunity to demonstrate their ability to apply appropriate research procedures to problems directly or indirectly related to the field of church music education.

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4. Choral Conducting 23, 24, 25, 26, 31, and 32. These courses are designed to carry the student from the earliest and most elementary stages in conducting to the graduate level, at which time his attention is drawn to the analysis and conducting of the highest type of sacred choral literature—oratorio and cantata.

+

Churches have just begun to realize the potentialities of a thorough program of musical instruction. We have come a long, long way. More and more churches are extending calls to qualified persons to lead out in a more dynamic program of music. It seems that the concept generally held by most church workers is that the true function of music in the church is the developing of performing groups. The concept that the Southwestern Baptist Seminary is trying to project, however, is that performing groups (or individuals) are by-products of the over-all music educational program. Music can successfully be utilized as a teaching agency. To this end we completely dedicate ourselves.

—JAMES T. LUCK, *Department of Church Music Education and Supervised Field Work, Southwestern Baptist Theological Seminary, Fort Worth, Texas.*

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EVERY Chicagoland Music Festival closes with a dazzling display of fireworks, but this year there will be extra pyrotechnics. At 9:27 p.m., Saturday, Florian ZaBach, Chicago's own violinist, will entertain 80,000 guests at Soldiers' field with his fabulous fiddling.

ZaBach plays the fastest violin in the world. He has been clocked at 12.8 notes per second which fact certainly makes him the Roger Bannister of the violin world.

As most everybody knows, ZaBach became famous playing "Hot Canary." This musical roller coaster is a souped-up version of a finger exercise [sic] written by a Polish composer 87 years ago in the form of a sedate gavotte. Rearranged by Paul Nero, "Hot Canary" provided the vehicle to success for ZaBach. Furthermore, it has sold more than one million copies.

ZaBach gets violin effects no other fiddler achieves. Any violinist obtains harmony by bowing two strings at once. ZaBach gets practically an organ effect by bowing all four strings at once. He does this by loosening his violin bow.

His repertory Saturday will display his versatile style and varied effects. Besides the sizzling "Hot Canary," he will play "Hora Staccato," Jackie Gleason's favorite "Tenderly," "Waltzing Cat," which is said to be hotter than the one on a tin roof, and the old favorite "Dark Eyes."

—Chicago Daily Tribune, August 17, 1955. From an article by Larry Wolters, "ZaBach to give Music Festival New Fireworks."

REUNION OVER TV. Western Reserve University televised a ninety-minute program last April 24 over Station WEWS (Cleveland, Ohio) in which some 400 persons took part. It is estimated that 30,000 Western Reserve Alumni "attended" the reunion via TV. Starting with the opening fanfare, the WRU band under the direction of Arthur S. Best, provided background music and transitions between the dozen acts of the show. Much of the incidental music was written by Mr. Best specifically for the television reunion. Music groups included, in addition to the band, the university choir, directed by Russell L. Gee, and a faculty band. WRU started to offer televised college courses for academic credit in 1951. To date more than 2,000 students have received credit for TV courses, one of which was in the field of music appreciation taught by Edward G. Evans, Jr. An article describing the course appeared in the November-December 1954 Music Educators Journal.

MARCHING ORGANIZATIONS MANUAL. "Field Order" is the title of the manual of formations for marching units prepared by R. Hayes Strider and published by Educational Publications, Box 6908, Baltimore 16, Md. The contents of the manual feature detailed spacing by ranks for groups ranging in size from eighteen to ninety-six pieces or members. The author describes the manual as (1) an aid to systematic and orderly formation of figures on the standard gridiron; (2) pedagogical material in the training of band leaders; (3) a text or source book in such classes as organization of instrumental groups, school music methods, the marching band; (4) a means of eliminating much of the chart work in building a representative marching group. The book is available from the publisher at \$1.50 a copy.



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In The News



Charles M. Dennis retired as director of music in the San Francisco Public Schools at the end of the last school year—a position he held since 1934. Prior to going to San Francisco, Mr. Dennis was on the faculty of the College of Pacific (1916-34) and was dean of the college conservatory from 1921-34. He was MENC president 1948-50; a member of the Editorial Board of the Music Educators Journal for several years and chairman of the Board from 1944-46; a member of the MENC Music Education Research Council 1940-46; chairman of various Conference committees; and conducted the All-Conference Chorus at the Cleveland meeting in 1932. He and Mrs. Dennis are now residing at 547 North Shaw's Flat Road, Box 660, Sonoma, Calif.

Alfred Spouse retired from his post as director of music in the Rochester, N. Y., Public Schools last June. Mr. Spouse had been connected with the Rochester schools since 1920 and was appointed director of music in 1938. He has been active in many community affairs and associated with the Eastman School of Music; is a member of the American Academy of Teachers of Singing. He was president of the MENC Eastern Division, 1943-45, and a member of several Conference committees—particularly those having to do with vocal affairs. Mr. Spouse's present address is P. O. Box 127, East Williamson, N. Y.

John E. Green has left his position as head of the instrumental music department of Iowa City high school to serve as acting director of the marching band at the University of Southern California and lecturer in music education. Mr. Green has served as secretary-treasurer of the Iowa Music Educators Association and was to have taken over the editorship of the Iowa Music Educator, official magazine of the IMEA.

Leah Curnutt has been granted an extended leave from the School of Music at DePauw University, Greencastle, Ind., to teach in the Department of the Army Dependents Schools in Germany.

Karl D. Ernst has left his position as dean of the College of Fine Arts at San Jose (Calif.) State College to accept the appointment as director of music in the San Francisco Public Schools. Mr. Ernst, who is chairman of the Editorial Board of the Music Educators Journal, is a past-president of the MENC Northwest Division and a past-member of the MENC Executive Committee. Prior to his appointment at San Jose State College he was director of music in the Portland, Ore., Public Schools.

Charles Neiswender, who recently completed work on his Doctor of Education degree at the University of Wyoming, will be on the staff at Northern State Teachers College, Aberdeen, S. D., starting this fall.

Wesley E. Smith, formerly at University of Colorado, Boulder, has been appointed chairman of the music education department at Oberlin (Ohio) College.

Howard Ellis, formerly head of the music education department at Grinnell College, Grinnell, Iowa, has been named head of the department of music education at the University of Wichita, Kans. He will also serve as public school music consultant for the state of Kansas.

Robert R. McEmber was made assistant director of the Purdue University bands July 1. He was critic-teacher on the faculty of Western Michigan College Training School at Paw Paw.

Mrs. Rollin Brown of Los Angeles, Calif., has been elected president of The National Congress of Parents and Teachers.

Lloyd V. Funchess, supervisor of music for the state of Louisiana since 1935, was appointed superintendent of the East Baton Rouge Parish Public Schools in June. Mr. Funchess is a member of the MENC board of directors, was president of the MENC Southern Division, 1947-49, chairman of the Conference Committee on International Relations, and a member of the Music Education Research Council, 1948-54. In addition to his post as state supervisor of music, he was head of the music department of the Louisiana State School for the Blind.

Oscar W. Demmler has retired from his position of director of instrumental music in the Pittsburgh, Pa., Public Schools, where he had been connected with the music department for forty-three years. A dinner in his honor was held the evening of June 22 at the Gateway Plaza in Pittsburgh.

Bruce Warnock has accepted a position in the Bloomfield Hills, Mich., high school. He was formerly at Deerfield, Ill., and was president of the In-and-About Chicago Music Educators Club.

Angel Reyes has been appointed professor of violin and chairman of the department of stringed instruments at Northwestern University. Mr. Reyes has been guest soloist with the Philadelphia Philharmonic Symphony Orchestra, the New York Philharmonic, the National Symphony Orchestra, the Havana Philharmonic, the Houston Symphony, the San Antonio Symphony and the Guatemala Symphony.

Frank Simon, once assistant conductor and first cornet soloist with the band of John Philip Sousa, has been named visiting professor of music at the University of Arizona, Tucson.

Lewis L. Anderson, formerly a U. S. Air Force band leader, has been named director of the University of Connecticut bands.

David L. Wilmot, assistant professor of music at Florida State University, Tallahassee, has been appointed as Florida State Department of Education consultant in music education.

W. Wayne Johnson has left his post at Mt. Morris, Ill., to accept a position in the music department of Georgetown (Ky.) College.

Hartley D. Snyder has resigned his position in the music education department at the University of Arizona, to accept a post in the College of Fine Arts at San Jose (Calif.) State College.

Ellen Stuart has been appointed associate professor of voice at Drake University, Des Moines, Ia. She was formerly on the faculty of Mississippi Southern College, Hattiesburg.

Robert S. Pearson, formerly head of the voice department and director of choral activities at Western Kentucky State College, has accepted the position as assistant director of choral activities at Drake University, Des Moines, Ia.

Martin Bernstein has been appointed chairman of the department of music at New York University's Washington Square College of Arts and Science, and head of the department at the Graduate School of Arts and Science. He succeeds Philip James who is relinquishing the position to devote more time to composing, although he will continue to teach part time.

Mrs. Harold Spivacke (Rose Marie Grentzer) has been appointed professor of music at the University of Maryland, and will be in charge of graduate work in music education at the university and serve as consultant on public school music problems to the state at large.

Hubert Henderson, formerly director of bands at Montana State University, has accepted the position of co-director of the university bands at the University of Maryland.

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I. Nativity Tableaux

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Soprano solo

O Come, Immanuel-----arr. Lynn
To Us is Born Emanuel-----Praetorius
Psallite-----Praetorius
Lo, How a Rose E'er Blooming-----arr. Lynn
A Virgin Unspotted-----Billings
Lowly in a Manger-----York
A Lovely One is He-----Parrish
Here is Joy-----Hijman
Sleep, Sweet Jesus, Sleep-----Abbey

INTERMISSION

II. Trimming the Tree

Johnny Bring the Pine Tree In-----Abbey
Susan Belle-----Abbey
The Boar is Dead-----Harris
The Christmas Chanters-----Harris
Jingle Bells-----arr. Lynn
Sing for Joy-----Parrish

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Gustave Reese, director of publications for Carl Fischer, Inc., has been named professor in New York University's Graduate School of Arts and Science. Mr. Reese has held various part-time and full-time teaching positions at NYU over the last twenty-eight years. He also has been head of the publication department of G. Schirmer, Inc., editor of "The Musical Quarterly," president of the American Musicological Society, member of the board of directors of the International Society for Musical Research, and member of the executive board of the Renaissance Society of America.

Jay S. Harrison, music editor of the New York Herald Tribune, will be an adjunct assistant professor in New York University's Washington Square College of Arts and Sciences.

John B. Powell has been appointed assistant professor of music at Douglass College, Rutgers University, New Brunswick, N. J.

Brandon R. Mehrie is now director of choral activities and assistant professor of voice at Montana State College, Bozeman. Mr. Mehrie was formerly director of vocal music at Burlington, Ia., high school and junior college.

Herbert Cecil has been appointed to the staff of the music department at Montana State University, Missoula.

Chester Moffatt, who has been director of music education in the Springfield, Mo., Public Schools since 1949, will devote all of his time to this post and has been relieved of instructional duties at Cental High School. Mr. Moffatt was recently named 1955-56 conductor of the Springfield Civic Symphony.

Earle B. Blakeslee, Jr. has been appointed choral group director at Berkeley, Calif., High School. He formerly taught at Chino, Calif.

Kenneth MacKillop, Jr. has been elected associate professor of music and chairman of the department of music at Tufts University, Medford, Mass. Mr. MacKillop was formerly chairman of the theory department of the Berklee School of Music, Boston.

Dacho Dachoff has been appointed director of music at Ferris Institute, Big Rapids, Mich. He was formerly director of orchestras of the Highland Park (Mich.) High School and the Highland Park Junior College, and was on the faculty of Wayne University, Detroit. Mr. Dachoff has been president of the In-and-About Detroit Music Educators Club, and vice-president of the Southeastern Michigan Band and Orchestra Association.

Wolfgang Kuhn, formerly chairman of the music education division of the School of Music at the University of Illinois, is now at the University of Colorado where he has been appointed associate professor of music. Mr. Kuhn's responsibilities will be in the field of music education.

Edwin L. Foot, Jr. has accepted a position at Baker University, Baldwin, Kans., as instructor in voice, percussion, and music education.

Bernard Rogers, head of the Composition Department, Eastman School of Music, is the winner of a contest sponsored by the Musical Fund Society of Philadelphia for a composition of a choral work with symphony orchestra. The Society contemplates a premiere performance with large orchestra and chorus of the winning composition titled, "The Prophet and Isaiah."

Felix Brentano has been named head of the Opera Department of the Peabody Conservatory of Music, Baltimore, following the death (January 30) of Ernest J. M. Lert. Mr. Brentano assumes his new duties in addition to his responsibilities as director of the opera workshop of Columbia University.

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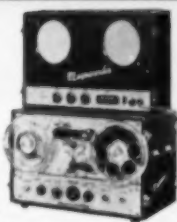


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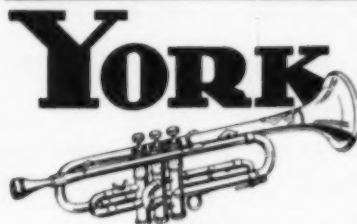
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Robert P. Bull, great grandson of Hampton L. Story who founded Story & Clark Piano Company ninety-eight years ago, and son of L. P. Bull, president, was recently elected assistant secretary of the company.

Arthur E. Ward died at his home in Aurora, N. Y. on July 3. He had been ill since the MENC Eastern Division meeting in Boston last spring, and had retired from his position as director of music education in the Montclair (N.J.) Public Schools on June 30 after thirty-one years in that position. His death comes as a great shock to his many friends and co-workers in the MENC. As mentioned in the item regarding his retirement in the June-July issue of the Journal, he and Mrs. Ward were looking forward to retiring to their farm "Homeward" in Aurora. Mr. Ward was president of the MENC Eastern Division, 1951-53. In addition to building the fine music education program in Montclair, he helped form the Montclair Orchestra, later developing into the present New Jersey Symphony. He also helped to organize the Montclair Opera Club. Mr. Ward was the author of "Music Education in the High School" and "The Singing Road," as well as many musical works for use in schools and churches.

Charles Faulkner Bryan, folk music authority, composer and music educator, died suddenly of a heart attack early in July. At the time of his death he was choral director at Indian Springs School, Helena, Ala. Prior to accepting this position he had been on the faculty of the Peabody Conservatory of Music in Nashville, Tenn., for five years. In 1941 he was stationed in Atlanta, Ga., as head of the Federal Music Project for the Army in the Southeast. He received a Guggenheim Memorial Fellowship for creative music composition in 1945 and the result of his study at Yale University under this grant was the orchestral and choral work "The Bell Witch Cantata" which had its premiere in Carnegie Hall under the direction of Robert Shaw. He earned a national reputation as an authority on American folk music, and was an important contributor to the development of the MENC folk music program. He is survived by his widow and a daughter Betty Lynn, and a son Charles F., Jr.

Ernest N. Doring, former violin specialist for Wm. Lewis & Sons, Chicago, died in July in Fort Worth, Texas. He was an appraiser and expert in old and antique violins, violas, and cellos for fifty-five years. Mr. Doring had his own business in Evanston, Ill., from 1938-1940. Since then he was employed by the Lewis company, where he was editor of their magazine "Violins and Violinists." For many years he was an appraiser for John Frederick & Sons and The Rudolph Wurlitzer Co. in New York. Mr. Doring had lived in Fort Worth for the past two years.

Waldo E. Lessenger, under whose leadership the College of Education at Wayne University, Detroit, Mich., gained first-rank academic standing, died in Detroit, May 14, at the age of fifty-six. He had been dean of the College of Education for twenty-five years. He was past-president of the American Association of Colleges for Teacher Education and first chairman of the National Council for Accreditation of Teacher Education. During the post-war years Dean Lessenger served as consultant for city, state, and national education commissions, and helped establish teacher education programs abroad. At the time of his death, he had been selected to head a Foreign Operations Administration mission to study teacher-training institutions in Indonesia. He was born in Irwin, Iowa, and was a graduate of the State University of Iowa and received his doctorate there in 1925.

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STATE MUSIC EDUCATION ACTIVITIES

1955-56 CALENDAR

Compiled from information supplied by officers of the State Music Educators Associations and cooperating organizations and institutions. Asterisk (*) indicates date (or place) has not been announced at the time of going to press.

STATE	DATE	PLACE	EVENT (Name of Chairman included where supplied)
ARIZONA	Sept. 17	Phoenix	Arizona Music Educators Association Board Meeting. Victor Baumann, Pres., 1740 W. Mulberry Dr., Phoenix.
	Oct. 21	Tucson	AMEA Annual Meeting. Victor Baumann.
	Mar. or Apr.	Phoenix	Salt River Valley High School Choral Festival.
	Mar. or Apr.	Phoenix	Salt River Valley Elementary Band Festival.
	Mar. or Apr.	*	Arizona All-State Chorus, Band, and Orchestra Festival (High School).
	May	*	AMEA Board Meeting. Victor Baumann.
ARKANSAS	September	*	Reading Clinic. Central District Festival.
	November	Little Rock	Arkansas Music Educators Association Meeting in conjunction with Arkansas Education Ass'n Meeting. John Y. Harding, AMEA Pres., Box 303, Hot Springs.
	November	*	Arkansas State Festival Chorus.
	Dec. 1-3	Pine Bluff	Band Directors Workshop. R. B. Watson, 919 W. 23rd St., Pine Bluff.
	Jan. & Feb.	*	Five Region Clinics.
	March 2-3	*	All-State Bands.
	March	*	District Festivals (Northeast, Southeast, Northwest).
	March	El Dorado	Junior High School Festival.
	March	N. Little Rock	Twin City Junior High School Festival.
	April	Hot Springs	Arkansas State Choral Festival.
	April 6-7	*	Region Band Festivals.
	April 21-23	Hot Springs	State Band Festival.
CALIFORNIA	Sept. 17	Oakland	California Music Educators Association Board Planning Meeting. Harold Youngberg, Pres., Oakland Public Schools, Oakland.
	October	*	CMEA Bay Section Meeting. Douglas S. Kidd, Richmond Public Schools, Richmond.
	March 25-28	Santa Rosa (tent.)	CMEA State Convention. Harold Youngberg.
	Apr. & May	*	Northern Calif. Music Festival Ass'n. Harold Heisinger, 133 W. Mendocino, Stockton.
COLORADO	Sept. 24	Boulder	Band Day—University of Colorado.
	Oct. 1	Gunnison	Band Day—Western State College.
	Oct. 7	Durango	Band Festival—Fort Lewis A. & M.
	Oct. 15	Alamosa	Massed High School Bands—Adams State College.
	Oct. 27-29	Denver	All-State Choir and Madrigal Festival—University of Denver.
	Oct. 27-28	Denver and Pueblo	Music Section Meetings—Colorado Education Association.
	Jan. 13-15	Boulder	Music Reading Workshop—University of Colorado.
	Feb. 10-12	Denver	Colorado Music Educators Association Clinic and Convention. Warner Imig, Pres., University of Colorado, Boulder.
	Mar. 15-19	State-Wide	Elementary School Festivals (2) and District Solo and Small Ensemble Festival-Contests (5). Wendell K. Beard, Ass't Commissioner, Colo. High School Activities Ass'n, 1605 Pennsylvania, Denver 2.
	Mar. 23-24	Greeley	All-Colorado High School Band—Colorado State College of Education.
	Apr. 12-13	Denver	Board of Control Meeting, Colo. H. S. Activities Ass'n. Glenn T. Wilson, Commissioner, 1605 Pennsylvania, Denver 2.
	Apr. 16-21	5 Districts	District Large Group Music Festivals. Wendell K. Beard.
	Apr. 21-27	Boulder	All-State Symphony Orchestra—University of Colorado.
	June 9	State-Wide	Preliminary Contests—Central City Opera House Ass'n Festivals.
	July 20-21	Central City	Final Contests—Central City Opera House Ass'n.
CONNECTICUT	Oct. 26-27	Hartford	All-State Festival. Elmer Hints, 144 Newbury St., Hartford.
	Oct. 27	Hartford	Connecticut Music Educators Association Meeting. Robert L. Lenox, Pres., 25 Burbank Dr., Stratford.
	Oct. 28	Hartford	Music Section Meeting. Connecticut Education Association. Robert L. Lenox.
	January	*	Weekend Conference. William A. Lauer, 54 Bretton Rd., West Hartford.
	February	New Haven	Band Clinic. Keith Wilson, Yale University, New Haven.
	March	*	Choral Audition Festivals.
	April	*	Orchestra Audition Festivals.
	May	*	Band Audition Festivals.
DELAWARE	Oct. 27-28	Wilmington	Delaware Music Educators Association Meeting in conjunction with Delaware State Education Association Convention. Joan I. Steele, DMEA Pres., Seaford Special Schools, Seaford.
	Oct. 26-27	Wilmington	All-State Band (P. S. Dupont School). Donald White, Seaford Special Schools, Seaford.
	Mar. 22-23	Newark	All-State Chorus (sponsored jointly by the Newark School District and the University of Delaware). William Streets, Dover Special Schools, Dover.
	June 18-24	Dover	Vocal Music Camp. Floyd T. Hart, State Director of Public Instruction, Dover.
DISTRICT OF COLUMBIA	Oct. 6	*	District of Columbia Music Educators Association Business Meeting. Hendrik Essers, Pres., 5014 Bradley Blvd., Chevy Chase, Md.
	November	*	Woodwind Clinic. Walter Howe, Coolidge High School, Washington.
	February	*	Junior High School Vocal Clinic. Frances Hughes, Terrell High School, Washington.
	March 8	*	DMEA Annual Dinner. Gladys Sanders, Woodrow Wilson High School, Washington.
	May	*	Festival and Music Contest. Paul D. Gable, West Elementary School, Washington.
FLORIDA	Jan. 5-7	Tampa	Florida Music Educators Association State Clinic and Annual Business Meeting. Frances Deen, Pres., Miami Edison H. S. Robert Scott, Local Chmn, Jefferson H. S., Tampa.
	Jan 5-7	Tampa	Florida Bandmasters Ass'n Business Meeting—Otto J. Kraushaar, Pres., Senior H. S., Miami. Florida Orchestra Ass'n Business Meeting—Robert Lawrence, Pres., Miami Edison High School. Florida Vocal Ass'n Business Meeting—Steven E. Solak, Pres., Hillsborough H. S., Tampa.
	Feb.-March	To be selected	Six District Vocal Competition Festivals. (Band, Orchestra, Vocal).
	Apr. 26-27	Tampa	State Vocal Competition Festivals.
	May 3-5	St. Petersburg	State Band and Orchestra Competition-Festival (Southern Div.).
	May 10-12	*	State Band and Orchestra Competition-Festival (Northern Div.).

CONTINUED ON PAGE 73

STATE	DATE	PLACE	EVENT (Name of Chairman included where supplied)
GEORGIA	Sept. 17-18	Milledgeville	Georgia Music Educators Association Board Meeting and Planning Conference. Polly Smith Evans, Pres., 1113 Colquitt Ave., N.E., Atlanta.
	Oct. & Nov.	*	GMEA District Meetings.
	Nov. 3	Athens	District 10 Vocal, Instrumental, and Elementary Clinic. Richard C. Bissett, Washington High School, Washington.
	Nov. 5	Atlanta	District 5 Vocal, Instrumental and Elementary Clinic. Walter Steinhaus, 2236 Stephen Long Dr., N.E., Atlanta.
	Dec. 2-3	Athens	Vocal and Instrumental Reading Clinic. Earl E. Beach, University of Georgia, Athens.
	Jan. 7	Athens	High School Music Festival (University of Georgia). Earl E. Beach.
	Jan. 14	Commerce	District 9 Vocal, Instrumental, and Elementary Clinic. John W. Hambrick, Commerce High School, Commerce.
	Jan. 14, 21, 28	Griffin	District 4 Vocal, Instrumental, Elementary, and Piano Workshops. William E. Tillison, 155 LaGrange, Newnan.
	Jan. 20-21	*	District 2 Vocal, Instrumental, Elementary, and Piano Clinic. Nat E. Fraser, 906 Fifth St., Moultrie.
	Jan. 21	Cartersville	District 7 Vocal, Instrumental, and Elementary Clinic. Dale Rush, 217 W. Cherokee Ave., Cartersville.
	Jan. 27-28	*	District 8 Vocal, Instrumental, Elementary, and Piano Clinic. Tolman Gharst, 618 1/2 Folks St., Waycross.
	Feb. 6	Savannah	District 1 Vocal, Instrumental, Elementary, and Piano Clinic. Dana King, Box 23, Collegeboro.
	Feb. 23-24	Gainesville	Region 4 Festival.
	Feb. 27-28	Moultrie	Region 1 Festival.
	Feb. 29-M. 2	Atlanta	Region 3 Festival. Roy Drukenmiller, 332 Central Ave., Atlanta.
	Mar. 1-2	Collegeboro	Region 5 Festival (Georgia Teachers College). Nona Quinn, Box 241, Statesboro.
HAWAII	Monthly (2nd Sat.)	Honolulu	Region 2 Festival.
	October	Honolulu	GMEA State Convention. Polly Smith Evans and Earl E. Beach.
	November	Honolulu	All-State Orchestra. Tascar Williams, Griffin High School, Griffin.
	May	Honolulu	
IDAHO	Sept. 16-17	Boise	Hawaii Music Educators Association Business Meeting. Harold T. Higa, Pres., 1314 Liona St., Honolulu.
	Nov. 5	*	Membership Recital. Wallace Chang, Punahou School, Honolulu.
	Late Nov.	*	Reading Session. Richard S. Lum, 3375 Halelani Dr., Honolulu.
	February	*	Ninth Annual Festival. Naoma Alwohi, 1321 Moku Pl., Honolulu.
	Apr. 13-14	*	
ILLINOIS	Apr. 27-28	Lewiston and Boise	Idaho Music Educators Association Board of Control Meeting. Donald K. Aupperle, Pres., Idaho Falls High School, Idaho Falls.
			District Marching Band Competition-Festivals.
			District Vocal and Instrumental Clinics.
			IMEA Conference. Donald K. Aupperle.
			District Music Festivals.
INDIANA	Mar. 24	16 centers	North and South State Music Festivals.
	April 7	16 centers	
	May 4-5	8 centers	
INDIANA			District Solo and Ensemble Contests. M. F. Sprunger, Asst. Executive Secretary, Illinois High School Association, 11 S. LaSalle St., Chicago.
			District Organizations' Contests. M. F. Sprunger.
			State Solo and Ensemble and Organizations' Contests. M. F. Sprunger.
	Sept. 17	Indianapolis	Indiana Music Educators Association Executive Board Meeting (Jordan College of Music). Robert F. Shambaugh, Pres., Public Schools, Ft. Wayne.
	Sept. 17	Bloomington	Indiana School Music Association Annual Meeting (Indiana University). Don Marketto, Sec.-Treas., High School, Greencastle.
	Oct. 8	Various centers	Northern Indiana School Band, Orchestra, and Vocal Association Marching and Twirling Contest. George Myers, Sec.-Treas., Forest Park, Valparaiso.
	Oct. 15	Various centers	ISMA Marching and Twirling Contest. Don Marketto.
	Oct. 22	Indianapolis	IMEA State Twirling Contest.
	Oct. 27-28	Indianapolis	Music Section Meetings, Indiana State Teachers Association:
		Fort Wayne	Catherine Hiatt, Box 226, Sharpesville.
		South Bend	Elwood Nichols, General Chairman, 307 E. South St., Angola; Nancy Siebold, Vocal Chairman, 319 1/2 E. Wayne, Angola; Gordon Collins, Instrumental Chairman, 2731 Greenville, Fort Wayne.
		Evansville	Ruby Williams, 626 W. Colfax Ave., South Bend.
		Gary	Gilbert Wiehe, Vocal Chairman, R.R. 13, Evansville; Charles Letsinger, Instrumental Chairman, 2400 Lincoln Ave., Evansville.
			Margretha Quinlan, Vocal Chairman, Public Schools, East Chicago; Robert Sohn, Instrumental Chairman, 235 N. Jay, Griffith.
	Oct. 28	Indianapolis	All-State Chorus and All-State Orchestra. Dorothy Dugger, Chorus Chairman, Dugger; James Roderick, Orchestra Chairman, 370 E. Ambrose, Martinsville.
	Nov. 6	Plymouth	NISBOVA Business Meeting. George Myers.
	Nov. 17-19	Indianapolis	Indiana Music Educators Association State Convention (Antlers Hotel). Robert F. Shambaugh, Pres.; Ralph Chandler, Exhibits Chairman, Ben Davis High School, Indianapolis; E. H. Stodden, Program Chairman, Central High School, Ft. Wayne.
IOWA	Jan. 28	Various centers	ISMA Piano Auditions.
	Feb. 4	Various centers	ISMA Instrumental and Vocal Solo and Ensemble Auditions.
	Feb. 18	Indianapolis	IMEA State Solo and Ensemble Auditions. Gene Chenoweth, Butler University, Indianapolis.
	Mar. 24	Various centers	NISBOVA District Organizations' Contest. George Myers.
	Apr. 1	Various centers	ISMA Organizations' Auditions. Don Marketto.
	Apr. 14	Various centers	ISMA "B" and "C" Organizations' Contest. George Myers.
	Apr. 21	Indianapolis	ISMA "A" Organizations' Contest.
KANSAS	Early Fall	Four locations	Vocal Clinics. Mrs. Jane Hubby, High School, Fairfield.
	Oct. 15	Various centers	Marching Band Contest. F. E. Mortiboy, 1001 Harrison, Davenport.
	Oct. 22	Various centers	District Auditions for All-State Festival. Clayton E. Hathaway, High School, Ft. Dodge.
	Nov. 4	Des Moines	Music Section, Iowa State Education Association Convention (Drake University). A. E. Burton, IMEA Pres., 516 E. Second St., So. Newton.
	Nov. 4	Des Moines	Iowa High School Music Association Annual Business Meeting. P. C. Lapham, Pres., Public Schools, Charles City.
	Nov. 25-26	Des Moines	Iowa Music Educators Association State Convention. A. E. Burton, Pres.
	Nov. 26	Des Moines	All-State Music Festival. Clayton E. Hathaway.
	Apr. 6-7	*	State Music Contest for Solos and Ensembles. Class C. L. A. Logan, Supt. of Schools, Shenandoah.
	Apr. 13-14	*	State Music Contest for Solos and Ensembles. Class D. L. A. Logan.
	Apr. 27-28	*	State Music Contests for Solos and Ensembles. Classes A and B. L. A. Logan.
	May 5	*	State Music Contest for Large Groups. L. A. Logan.
KANSAS	Nov. 3-4	Wichita	Kansas Music Educators Association State Convention and Fall Business Meeting. Harold G. Palmer, Pres., Fort Hays Kansas State College, Hays. Division Chairmen: William G. Altman (Band), 703 N. Fifth, Atchison; Loren B. Crawford (Orchestra), 208 Ballinger, Garden City; Jess C. Rose (Vocal), 5121 Monrovia, Shawnee; Joyce Werts (Elementary), 625 Kearney, Atchison.
	Apr. 6-7	12 locations	District Music Festivals. E. A. Thomas, Commissioner, Kansas State High School Activities Association, 306 New England Bldg., Topeka.
	Apr. 28	Hays & Emporia	State Music Festivals. E. A. Thomas. KMEA Spring Business Meeting. Harold G. Palmer.

CONTINUED ON PAGE 75

Michael Rabin Violinist
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 OF BAND INSTRUMENTS"

STATE	DATE	PLACE	EVENT (Name of Chairman included where supplied)
KENTUCKY	Sept. 17	Somerset	Kentucky Music Educators Association Board Meeting. George P. Hicks, Pres., Valley High School, Valley Station.
	October	9 locations	KMEA Regional Meetings.
	Nov. 28-30	Lexington	State Vocal Clinic and All-State Chorus. Lyman Ginger, Clinic Chairman, University of Kentucky, Lexington; Eudora Smith, Chorus Chairman, 115 Shelby, Frankfort.
	Dec. 1-2	Bowling Green	State Orchestra Clinic and All-State Orchestra. Hugh Gunderson, Clinic Chairman, Western Kentucky State College, Bowling Green; Earle Boardman, Orchestra Chairman, 802 Ogden, Bowling Green.
	Jan. 12-14	Louisville	State Band Clinic. Ernest Lyon, 1735 Dear Lane, Louisville.
	Mar.-Apr.	9 locations	Regional Festivals.
	Apr. 10-12	Louisville	KMEA Convention. George Hicks. All-State Band. K. V. Bryant, Caldwell County High School, Princeton.
	Apr. 27-28	Lexington	State Vocal Festival (East). Lyman Ginger.
	May 4-5	Bowling Green	State Vocal and Instrumental Festival (West). Hugh Gunderson.
	May 11-12	*	State Instrumental Festival (East).

LOUISIANA—See Addenda, page 82.

MARYLAND	Oct. 19-21	Baltimore	All-Maryland State Chorus (Clinic Rehearsals for MMEA). Mildred Trevvett, Thurmont High School, Thurmont.
	Oct. 20-22	Baltimore	All-Maryland State Orchestra (Clinic Rehearsals for MMEA). Richard Higgins, Peabody Conservatory of Music, Baltimore.
	Oct. 21	Baltimore	Maryland Music Educators Association Annual Luncheon, Business and Section Meetings in conjunction with Maryland State Teachers Association Convention. Thomas R. Lawrence, Pres., Board of Education, Towson.
	Feb. 9-11	Reisterstown	All-Maryland State Band (Clinic Rehearsals for MMEA). J. Rupert Neary, Franklin High School, Reisterstown.
	Mar. 21	College Park	All-Maryland Orchestra Festival (University of Maryland). Richard Higgins.
	Mar. 22	Frostburg	Western Region Instrumental Music Festival. Charles I. Sager, State Teachers College, Frostburg.
			(University of Maryland). J. Rupert Neary.
			(University of Maryland). Mildred Trevvett.

Festival. Charles I. Sager.
 cators Association General Meeting and Board Meeting.
 Massachusetts Institute of Tech.). William R. Fisher, Pres.,
 Lowell, Donald J. Gillespie, Program Chairman, 1 Leroy Rd.,
 Host, MIT, Cambridge.

Shaughnessy, 56 New Boston Rd., Fall River.
 Gillespie.
 Public Schools, Southbridge.

d Board Meeting. William R. Fisher; Frances Shaughnessy,
 Len Ladd, Host, 2794 Highland Ave., Fall River.
 William R. Fisher, Wendell Withington, Convention Chair-
 Inchester; Morton Wayne, Host Chairman, Box 292, Pittsfield.
 Band, Orchestra, and Chorus). Everett H. Sittard, 29 Char-
 asett.

e Festival. George S. Chase, Senior High School, Watertown.
 Festival.
 ival.
 tival.

Association Fall Planning Meeting. John A. Merrill, Pres.,
 Ann Arbor.
 Association Annual Business Meeting and Election of
 Western Music Conference sponsored jointly by the MMEA,
 Ass'n, Michigan Band and Orchestra Ass'n, and University

ional Association North Central Division Meeting (Michigan
 Falcone, Michigan State College, East Lansing.
 vals. Sponsored by Michigan School Vocal Ass'n, Wilmer
 ditchel Rd., Petoskey.
 nsored by MMEA.
 sting MMEA.

Association Board Meeting (Sheridan Hotel). Paul S.
 University of Minnesota, Minneapolis.
 nesota Education Association:
 W. Kerns, 2406 Calihan, Bemidji.
 on C. Buslee, 1009—11th St., So., Moorhead.
 E. Johnson, 820 Monroe, Anoka.
 Berino Hessler, 2024½—11th Ave., E., Hibbing.
 aid Hagen, Kenyon.
 in E. Berg, High School, Truman.
 larence I. Hegg, Ramsey Junior High School, Minneapolis.
 nder P. Heron, 2378 Valentine Ave., St. Paul.
 Meeting (Radisson Hotel). Paul S. Ivory and Arnold
 Minnesota, Minneapolis.

PAGES

Worthington
 Minneapolis
 Thief River Falls

MISSISSIPPI	September	Jackson	Mississippi Music Educators Association Board Meeting. Gwendolyn Steadman, Pres., 105 Columbia St., Hattiesburg.
	September	Jackson	Band and Orchestra Division Meeting. Victor Zajec, Public Schools, Philadelphia.
	December	*	State Band Clinic. Victor Zajec.
	March	Jackson	MMEA Annual Meeting in conjunction with Mississippi Educators Association Con- vention. Gwendolyn Steadman.
	March	8 locations	District Choral Festivals.
	April	8 locations	District Piano Festivals.
	April	Jackson	State Choral Festival. C. Leland Byler, 567 Broadmoor Drive, Jackson.
	May	Jackson	State Piano Festival. Wilma Goodwin, Utica.
MISSOURI	April	*	District Instrumental Solo and Ensemble Contest.
	April	Jackson	State Band Festival
	Nov. 4	St. Louis	Music Section Meeting. Missouri State Teachers Ass'n. All-State Band. Keith Collins, Pres., Missouri Music Educators Ass'n. 928 Sikes Ave., Sikeston.
	January 5-6	Warrensburg	Missouri Music Educators Association Convention. Keith Collins, Pres. All-State Chorus, M. O. Johnson, Conductor, Independence. District Competition Festivals:
	March	Maryville	H. E. Flora, Rhoades St., Salem.
		Rolla	Frieda Rieck, 336 N. Larimer Dr., Cape Girardeau.
		Cape Girardeau	Karl Webb, Northeast State Teachers College, Kirksville.
		Kirksville	Frank Fendorf, 1619 Bryan, Chillicothe.
		Chillicothe	Horatio Farrar, Southwest State College, Springfield.
		Springfield	Ralph E. Hart, 514 Broad, Warrensburg.
	April 12-18	St. Louis	MENC National Biennial Meeting (Fiftieth Anniversary Observance). All-State Orches- tra, Ray Thorp, Conductor, Kansas City.
	April 26-28	Columbia	State Contests. Paul W. Mathews, University of Missouri, Columbia.

CONTINUED ON PAGE 76

Michael Rabin Violinist
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STATE	DATE	PLACE	EVENT (Name of Chairman included where supplied)
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	Dec. 1-2	Bowling Green	State Orchestra Clinic and All-State Orchestra. Hugh Gunderson, Clinic Chairman, Western Kentucky State College, Bowling Green; Earle Boardman, Orchestra Chairman, 802 Ogden, Bowling Green.
	Jan. 12-14	Louisville	State Band Clinic. Ernest Lyon, 1735 Dear Lane, Louisville.
	Mar.-Apr.	9 locations	Regional Festivals.
	Apr. 10-12	Louisville	KMEA Convention. George Hicks. All-State Band. K. V. Bryant, Caldwell County High School, Princeton.
	Apr. 27-28	Lexington	State Vocal Festival (East), Lyman Ginger.
	May 4-5	Bowling Green	State Vocal and Instrumental Festival (West). Hugh Gunderson.
	May 11-12	"	State Instrumental Festival (East).
LOUISIANA—See Addenda, page 82.			
MARYLAND	Oct. 19-21	Baltimore	All-Maryland State Chorus (Clinic Rehearsals for MMEA). Mildred Trevvett, Thurmont High School, Thurmont.
	Oct. 20-22	Baltimore	All-Maryland State Orchestra (Clinic Rehearsals for MMEA). Richard Higgins, Peabody Conservatory of Music, Baltimore.
	Oct. 21	Baltimore	Maryland Music Educators Association Annual Luncheon, Business and Section Meetings in conjunction with Maryland State Teachers Association Convention. Thomas R. Lawrence, Pres., Board of Education, Towson.
	Feb. 9-11	Reisterstown	All-Maryland State Band (Clinic Rehearsals for MMEA). J. Rupert Neary, Franklin High School, Reisterstown.
	Mar. 21	College Park	All-Maryland Orchestra Festival (University of Maryland). Richard Higgins.
	Mar. 23	Frostburg	Western Region Instrumental Music Festival. Charles I. Sager, State Teachers College, Frostburg.
	Apr. 18	College Park	All-Maryland Band Festival (University of Maryland). J. Rupert Neary.
	May 2	College Park	All-Maryland Choral Festival (University of Maryland). Mildred Trevvett.
	May 4	Frostburg	Western Region Vocal Music Festival. Charles I. Sager.
MASSACHUSETTS	Sept. 17	Cambridge	Massachusetts Music Educators Association General Meeting and Board Meeting. (Krege Auditorium, Massachusetts Institute of Tech.). William R. Fisher, Pres., State Teachers College, Lowell. Donald J. Gillespie, Program Chairman, 1 Leroy Rd., Lexington; John Corley, Host, MIT, Cambridge.
	December	Quincy	Division Workshops:
	"	"	Southeastern. Frances Shaughnessy, 56 New Boston Rd., Fall River.
	"	"	Northeastern. Donald J. Gillespie.
	"	"	Central. Paul J. Sweet, Public Schools, Southbridge.
	"	"	Western.
	Jan. 21	Fall River	MMEA General Meeting and Board Meeting. William R. Fisher; Frances Shaughnessy, Program Chairman; Helen Ladd, Host, 2794 Highland Ave., Fall River.
	Apr. 5-7	Pittsfield	MMEA Annual Convention. William R. Fisher, Wendell Withington, Convention Chairman, Public Schools, Winchester; Morton Wayne, Host Chairman, Box 292, Pittsfield.
	Apr. 5-7	Pittsfield	MMEA All-State Concert (Band, Orchestra, and Chorus). Everett H. Sittard, 29 Charbonneau Terr., Williamansett.
	May 5	Watertown	Northeastern Massachusetts Festival. George S. Chase, Senior High School, Watertown.
	May 12	"	Southeastern Massachusetts Festival.
	May 19	"	Central Massachusetts Festival.
	May 26	"	Western Massachusetts Festival.
MICHIGAN	Oct. 7-8	Higgins Lake	Michigan Music Educators Association Fall Planning Meeting. John A. Merrill, Pres., Ann Arbor High School, Ann Arbor.
	Jan. 13-14	Ann Arbor	Michigan Music Educators Association Annual Business Meeting and Election of Officers. 11th Annual Midwestern Music Conference sponsored jointly by the MMEA, Michigan School Vocal Ass'n, Michigan Band and Orchestra Ass'n, and University of Michigan.
	Mar. 3-4	East Lansing	College Band Directors National Association North Central Division Meeting (Michigan State College). Leonard Falcone, Michigan State College, East Lansing.
	May	3 locations	State Massed Choral Festival. Sponsored by Michigan School Vocal Ass'n, Wilmer Moyer, Pres., 1401 E. Mitchell Rd., Petoskey.
	May	"	String Quartet Festival. Sponsored by MMEA.
	May 19	East Lansing	Annual Spring Planning Meeting MMEA.
MINNESOTA	Sept. 17	Minneapolis	Minnesota Music Educators Association Board Meeting (Sheridan Hotel). Paul S. Ivory, Pres., Scott Hall, University of Minnesota, Minneapolis.
	Oct. 13-14	Bemidji	Music Section Meetings, Minnesota Education Association:
	Oct. 13-14	Moorhead	Northern Division. Earl W. Kerns, 2406 Calihan, Bemidji.
	Oct. 13-14	St. Cloud	Western Division. Lauren C. Buslee, 1009—11th St., So., Moorhead.
	Oct. 19-20	Duluth	Central Division. Morris E. Johnson, 320 Monroe, Anoka.
	Oct. 20-21	Austin	Northeast Division. Katherine Hessler, 2024½—11th Ave., E., Hibbing.
	Oct. 24-25	Mankato	Southeast Division. Donald Hagen, Kenyon.
	Oct. 27-28	Minneapolis	Southwest Division. John E. Berg, High School, Truman.
	Oct. 27-28	Minneapolis	Minneapolis Division. Clarence I. Hegg, Ramsey Junior High School, Minneapolis.
	Oct. 27-28	Minneapolis	St. Paul Division. Alexander P. Heron, 2378 Valentine Ave., St. Paul.
	February 17-18	Minneapolis	MMEA Clinic and Business Meeting (Radisson Hotel). Paul S. Ivory and Arnold Caswell, University of Minnesota, Minneapolis.
	"	6 locations	One-day Clinic.
	April	"	District Contests.
	May 4-5	Austin, Tracy St. Peter Worthington Minneapolis Thief River Falls	Regional Contests.
MISSISSIPPI	September	Jackson	Mississippi Music Educators Association Board Meeting. Gwendolyn Steadman, Pres., 105 Columbia St., Hattiesburg.
	September	Jackson	Band and Orchestra Division Meeting. Victor Zajec, Public Schools, Philadelphia.
	December	Jackson	State Band Clinic. Victor Zajec.
	March	"	MMEA Annual Meeting in conjunction with Mississippi Educators Association Convention. Gwendolyn Steadman.
	March	8 locations	District Choral Festivals.
	April	8 locations	District Piano Festivals.
	April	Jackson	State Choral Festival. C. Leland Byler, 567 Broadmoor Drive, Jackson.
	May	Jackson	State Piano Festival. Wilma Goodwin, Utica.
	April	"	District Instrumental Solo and Ensemble Contest.
	April	Jackson	State Band Festival
MISSOURI	Nov. 4	St. Louis	Music Section Meeting. Missouri State Teachers Ass'n. All-State Band. Keith Collins, Pres., Missouri Music Educators Ass'n, 928 Sikes Ave., Sikeston.
	January 5-6	Warrensburg	Missouri Music Educators Association Convention. Keith Collins, Pres. All-State Chorus, M. O. Johnson, Conductor, Independence.
	"	"	District Competition-Festivals:
	March	Maryville	H. E. Flora, Rhoades St., Salem.
	"	Rolla	Frederick Kieck, 236 N. Larimer Dr., Cape Girardeau.
	"	Cape Girardeau	Karl Webb, Northeast State Teachers College, Kirksville.
	"	Kirkville	Frank Fendorf, 1619 Bryan, Chillicothe.
	"	Chillicothe	Horatio Farrar, Southwest State College, Springfield.
	"	Springfield	Ralph E. Hart, 516 Broad, Warrensburg.
	April 13-18	Warrensburg	MENC National Biennial Meeting (Fiftieth Anniversary Observance). All-State Orchestra, Ray Thorp, Conductor, Kansas City.
	April 26-28	St. Louis	State Contests. Paul W. Mathews, University of Missouri, Columbia.
	April 26-28	Columbia	"

CONTINUED ON PAGE 74

STATE	DATE	PLACE	EVENT (Name of Chairman included where supplied)
MONTANA	Sept.-Nov.	Eastern and Central Sections	24 County Music Institutes. O. M. Hartsell, State Dept. of Public Instruction, Helena.
	Sept. 1-3	Lewistown	Music Workshops for Elementary Classroom Teachers:
	Sept. 7-9	Miles City	Fergus County and Lewistown Public Schools.
	Sept. 19-21	Wolf Point	Custer County and Miles City Public Schools.
	Oct. 4-6	Missoula	Roosevelt County and Wolf Point Public Schools.
	Oct. 25	Miles City	Missoula County and Missoula City Schools.
	Oct. 26-29	Miles City	Montana Music Educators Association Board Meeting. O. M. Hartsell, Pres.
	Nov. 2-4	Conrad	MMEA State Conference. O. M. Hartsell; Ralph Hartse, John Polisen and Robert Crebo, Host-chairmen, Custer County High School, Miles City.
	Nov. 14-16	Shelby	Elementary Music Workshop, Pondera County and Conrad Public Schools.
	Jan. 16-17	Helena	Elementary Music Workshop, Toole County and Shelby Public Schools.
	April 6-7	12 locations	Music Committee Meeting, Montana High School Association. R. Rex Dalley, Executive Sec'y, Capitol Station, Helena.
	Apr. 20-21	Missoula	District Music Festivals, sponsored by Montana High School Ass'n.
NEBRASKA	Sept. 4	Hastings	Nebraska Music Educators Association Executive Committee Meeting and Planning Conference. Ivan C. Caldwell, Pres., 1845 A St., Lincoln.
	Oct. 27-28	6 locations	Nebraska Education Association Music Sections.
	Nov. 17-19	Hastings	NMEA Convention and State Clinic. Ivan C. Caldwell.
	Apr. 12-14	9 locations	District Contests. C. C. Thompson, Executive Sec'y, Nebraska School Activities Association, Box 1028, Lincoln.
	Apr. 20-21	Lincoln	University of Nebraska Fine Arts Festival. David Foltz, Chm'n of Music Department, University of Nebraska, Lincoln.
NEW HAMPSHIRE	Oct. 20	Manchester	Music Section Meeting, New Hampshire State Teachers Association. Bernard B. Williams, NHMEA Pres., 83 Opechee St., Laconia.
	Oct. 21	Manchester	All-State Convention Orchestra. Roy Miner, Public Schools, Charlestown.
	Nov. 11-13	Laconia	New Hampshire Music Educators Association Conference. Bernard E. Williams, Pres.
	Jan. 14	Charlestown	NHMEA Meeting.
	Jan. 14	Charlestown	Solo and Ensemble Festival. Roy Miner.
	Apr. 6-8	Kennebec	All-State Concert Festival.
	Apr. 6	"	NHMEA Meeting.
	Apr. 13	"	Teachers' Institute. Alice Baumgarner, State Dept. of Education, Concord.
	May 12	"	Regional Audition Festivals.
	June 2	"	NHMEA Annual Meeting.
NEW MEXICO	Sept. 3	Albuquerque	New Mexico Music Educators Association Business Meeting. Bennett A. Shacklette, Pres., Box 1290, Santa Fe.
	Oct. 26	Albuquerque	NMMEA Board of Directors Meeting. Bennett A. Shacklette.
	Oct. 27-28	Albuquerque	NMMEA Meeting in conjunction with the New Mexico State Teachers Association Convention. Bennett A. Shacklette.
	Oct.-Nov.	5 centers	All-State Band, Orchestra, Chorus Auditions.
	Dec. 1-2	Las Cruces	Southwest District Clinic. Gregg Randall, Las Cruces High School, Las Cruces.
	Jan. 26-28	Santa Fe	NMMEA State Clinic and All-State Band, Orchestra, and Chorus. Bennett A. Shacklette; Justin Bradbury (Band), High School, Artesia; Kenneth Bender (Orchestra), High School, Alamogordo; Marvin L. Wadley (Chorus), Box 577, Anthony.
	Mar. 7-10	Santa Fe	American Band Masters Convention.
	Mar. 17	Artesia	Southeast District Instrumental Festival. Justin D. Bradbury.
	Mar. 23-24	Alamogordo	Southwest District Festival. Kenneth Bender.
	Mar. 24	Portales	Southeast District Choral Festival. Robert Cooper, Portales High School, Portales.
	April	Belen	Central District Festival. William Jones, Belen High School, Belen.
	April or May	Los Alamos	North Central District Clinic-Festival.
	May	Clayton	Northern District Festival. Douglas Cornwall, Clayton High School, Clayton.
NEW YORK	Aug. 28-31	Ithaca	New York State School Music Association Summer Clinic. Conrad Rawski, Ithaca College, Ithaca.
	Oct. 21-22	Sinclairville	Sectional All-State Programs:
	Nov. 11-12	New Paltz	Clifford Cornish, Cassadaga Valley Central School, Sinclairville.
	Nov. 18-19	Bay Shore	Robert Breary, Central School, New Paltz.
	Nov. 18-19	Brighton	Wayne Camp, High School, Bay Shore.
	Nov. 18-19	Canandaigua	Austin Trust, Brighton High School, Brighton.
	Nov. 18-19	Lake Placid	Emory McKerr, Canandaigua Academy, Canandaigua.
	Nov. 18-19	Liverpool	Myles Lawler, High School, Lake Placid.
	Nov. 18-19	Potsdam	Wilfred Burkie, Central School, Liverpool.
	Nov. 18-19	Saratoga Springs	Horace Bowman, State University Teachers College, Potsdam.
	Nov. 18-19	Sidney	Robert Meade, High School, Saratoga Springs.
	Nov. 18-19	Vestal	Charles F. Clark, Central School, Sidney.
	Nov. 18-19	West Seneca	William Marvin, Central School, Vestal.
	Nov. 18-19	Yorktown Heights	Vincent Picerno, West Seneca C. S., Buffalo.
	Dec. 1-3	Albany	Stratton Swain, Central School, Yorktown Heights.
	Dec. 1-3	Albany	NYSSMA State Conference. Burton E. Stanley, Pres., High School, Cortland; Dean L. Harrington, Sec.-Treas., High School, Hornell.
	Dec. 9-10	White Plains	Sectional All-State Programs:
	Dec. 9-10	Whitesboro	Howard Marsh, High School, Hastings-on-Hudson.
	May 4-5	Henrietta	Dorothea Waddell and Joseph Cilecki, Central School, Whitesboro.
	May 4-5	Ithaca	Spring Music Festivals:
	May 4-5	Plattsburg	Richard McCrystal, Rush-Henrietta Central School, Henrietta.
	May 4-5	Williamsville	Helen Orr, Ithaca College, Ithaca.
	May 11-12	Fredonia	Elizabeth Rigbee, Chazy Central School, Plattsburg.
	May 11-12	Hudson Falls	Robert Greatwood and Casimir Jeleniowski, Central School, Williamsville.
	May 11-12	Oneonta	Francis Diers, State University Teachers College, Fredonia.
	May 18-19	Potsdam	Walter Ninesling, High School, Hudson Falls.
	May 18	Hastings-on-Hudson	Frederic F. Swift, Hartwick College, Oneonta.
	May 11-12	White Plains	Horace B. Bowman.
		Manhasset	Vocal and Piano. Walter Ebret, Scarsdale High School, Scarsdale.
			Instrumental only. J. Dale Diehl, Board of Education, White Plains.
			Marie Van den Broeck, High School, Manhasset.
NORTH CAROLINA	Oct. 10	Greensboro	North Carolina Music Educators Association Fall Conference and Executive Committee Meeting (Woman's College, Univ. of N. C.). Robert Carter, Pres., East Carolina College, Greenville.
	Oct. 10	Greensboro	Piano Clinic. Christopher Giles, Box 416, Wake Forest.
	Oct. 17	Greensboro	Classroom Teachers' Clinic. Theima Hales, Rte. 1, Winston-Salem.

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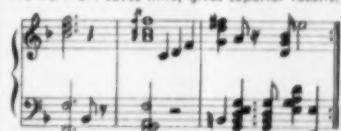
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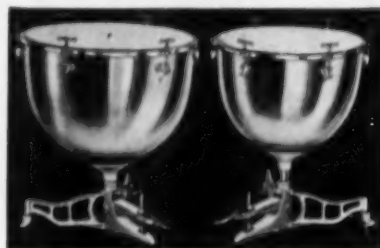
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STATE	DATE	PLACE	EVENT (Name of Chairman included where supplied)
NORTH CAROLINA (cont.)	January	*	All-State Orchestra Clinic. Robert Frederickson, City Schools, Greensboro.
	Jan.-Feb.	4 locations	All-State Band Clinic. Gordon Nash, Appalachian State Teachers College, Boone.
	Feb. 25	Durham	State Vocal Solo and Ensemble Contest (Eastern). Paul Bryan, Duke University, Durham.
	Feb. 25	Davidson	District Instrumental Solo and Ensemble Contest (Central). Kenneth Moore, Davidson College, Davidson.
	March	Raleigh	Music Section Meeting, North Carolina Education Association, Thelma Hales.
	Mar. 2	Davidson	State Vocal Solo and Ensemble Contest (Central). Kenneth Moore.
	Mar. 3	Durham	District Instrumental Solo and Ensemble Contest (Eastern). Paul Bryan.
	Mar. 9-10	Wilmington	District Instrumental and Vocal Contest. Sam Taylor, Instrumental Chairman, New Hanover High School, Wilmington.
	Mar. 9-10	Greenville	District Instrumental and Vocal Contest. Kenneth Cuthbert, East Carolina College, Greenville (Vocal Chairman).
	Mar. 9-10	High Point	District Instrumental and Vocal Contest. Charles C. Taylor, Instrumental Chairman, High Point High School, High Point.
	Mar. 9-10	Salisbury	District Instrumental and Vocal Contest. Richard Southwick, Instrumental Chairman, 945 Maple Ave., Salisbury; Marvin Wigginton, Vocal Chairman, Catawba College, Salisbury.
	Mar. 16	Cullowhee	District Instrumental Solo and Ensemble Contest (Western). David Price, Western Carolina College, Cullowhee.
	Mar. 16-17	Cullowhee	District Instrumental and Vocal Contest. David Price.
	Mar. 16-17	Boone	District Instrumental and Vocal Contest. Gordon Nash.
	Mar. 16-17	Greensboro	District Instrumental and Vocal Contest. Herbert Hazelman, 3206 Madison Ave., Greensboro.
	Mar. 16-17	Raleigh	District Instrumental and Vocal Contest. Harry Cooper, Meredith College, Raleigh.
	Mar. 17	Cullowhee	State Vocal Solo and Ensemble Contest. David Price.
	Mar. 24	Greensboro	State Instrumental Solo and Ensemble Contest. Herbert Hazelman.
	Mar. 31	Wilmington	District Piano Contest.
	Mar. 31	Greenville	District Piano Contest.
	Mar. 31	Raleigh	District Piano Contest.
	Apr. 7	Cullowhee	District Piano Contest.
	Apr. 7	Boone	District Piano Contest.
	Apr. 7	High Point	District Piano Contest.
	Apr. 7	Salisbury	District Piano Contest. Richard Southwick.
	Apr. 17-20	Greensboro	State Instrumental Contest-Festival. G. Welton Marquis, Woman's College, University of N. C., Greensboro.
	Apr. 21	Greensboro	State Piano Contest. G. Welton Marquis.
	Apr. 26-27	Greensboro	State Choral Festival. G. Welton Marquis.
NORTH DAKOTA	Oct. 18-20	Bismarck	North Dakota Music Educators Association Meeting. Harold Van Heuvelen, Pres., High School, Bismarck.
	Oct. 19-20	Bismarck	All-State Chorus. Jack Donovan, Valley City State Teachers College, Valley City.
	April		District Class B and C Contest-Festivals.
	Apr. 26-27	Jamestown	District (West) Class A Vocal Festival.
	Apr. 27	Devils Lake	District (East) Class A Band Festival.
	May 4	Dickinson	District (West) Class A Band Festival.
OHIO	May 4	Valley City	District (East) Class A Vocal Festival.
	May 6	Bismarck	Class B and C State Contests.
	Dec. 1-2	Toledo	Ohio Music Education Association State Convention. Richard J. Stocker, Pres., 214 Sunnyside Pl., Springfield. Clarence Ball, Host Chairman, Board of Education, Toledo.
	Dec. 1	Toledo	OMEA Board Meeting. Richard J. Stocker.
	*	*	Fifteen District Conferences. Ralph Gillman, Board of Education, Akron.
	Feb. 18-19	Springfield	Five Regional Orchestras. Calvin Rogers, Ashland College, Ashland.
OKLAHOMA	Mar. 3-10	15 locations	All-State Orchestra. Calvin Rogers.
	Mar. 17-24	5 locations	District Solo and Ensemble Contests. R. Donald Stump, OMEA Competitions Chairman, McKinley High School, Canton.
	Apr. 14	5 locations	District Band, Orchestra and Chorus Contests. R. Donald Stump.
	Apr. 28	5 locations	Regional State Final Solo and Ensemble Contests. R. Donald Stump.
	May	Columbus	State Final Band, Orchestra and Chorus Contests. R. Donald Stump.
			OMEA Board Meeting. Richard J. Stocker.
OKLAHOMA	Oct. 27-28	Oklahoma City	Oklahoma Music Educators Association State Convention and Board of Control Meeting in conjunction with Oklahoma Education Association Convention. Mrs. W. C. Creekmore, Pres., 4001 E. 11th Pl., Tulsa.
	Oct. 27-28	Oklahoma City	OEA Band. Dale Williams, Public Schools, Blackwell.
	October	6 centers	State Regional Marching Band and Twirling Contests. Dale Williams.
	Nov. 21-23	Stillwater	Thanksgiving Choral Festival and Directors' Clinic (A & M College). John K. Long, Stillwater.
	Dec. 8-9	Stillwater	Oklahoma Band Clinic (A & M College). Max A. Mitchell, A & M College, Stillwater.
	Jan. 18-20	Norman	All-State Choir (University of Oklahoma). Chester Francis, University of Oklahoma, Norman.
	Feb. 16-18	Norman	All-State Band (University of Oklahoma). Leonard Haug, University of Oklahoma, Norman.
	Feb. 23-25	Norman	All-State Orchestra and String Clinic. University of Oklahoma, Norman.
	Mar. 12-30	11 centers	District Music Elimination Meets.
	Apr. 18	Stillwater	State Piano Finals (A & M College). L. N. Perkins, A & M College, Stillwater.
	Apr. 19-20	Stillwater	State Vocal Finals (A & M College). L. N. Perkins.
OREGON	May 3-4	Norman	State Instrumental Finals (University of Oklahoma). Robert Ross, University of Oklahoma.
	May 19	Oklahoma City	OMEA Board of Control Meeting. Mrs. W. C. Creekmore.
	Sept. 16	Portland	District 1 High School Band Jamboree. A. Verne Wilson, 631 N.E. Clackamas St., Portland.
	Oct. 21-22	Albany	Oregon Music Educators Association Annual Fall Conference and Board of Control Meeting. Donald C. Scott, Pres., 804 O Ave., LaGrande. Max Risinger, Program Chairman, 82 Norbert Lane, Eugene. Darle S. West, Host Chairman, 1335 Calapooia St., Albany.
	Sept. 25	Albany	District 4 Fall Meeting (Red Hat Cafe). Russel M. Harrison, 2490 Lincoln St., Eugene.
	Dec. 3	Cottage Grove	Lane County Band Clinic. Charles L. Steele, High School, Cottage Grove.
	Jan. 20-21	Eugene	Fifth Annual Conference on Music Education (University of Oregon). Robert Nye, University of Oregon, Eugene.
	Feb. 3	Portland	District 1 High School Choral Festival. Grant E. Mathews, 3245 N.E. Fremont Dr., Portland.
	March	Portland	Music Section Meeting. Oregon Education Association. Donald C. Scott and Max Risinger. Louise R. Huckba, Elementary Chairman, 512 N.E. 41st, Portland.
	March	Portland	All-State Orchestra. Harold S. Jeans, 3321 N.E. Siskiyou, Portland.
	March-April	8 locations	District 1 High School Orchestra Festival. Grant E. Mathews.
OREGON	Apr. 6	Portland	District Contest-Festivals.
	Apr. 17	Portland	District 1 High School Band Festival. Grant E. Mathews.
	Spring	Eugene	District 1 Solo and Small Ensemble Contest. Grant E. Mathews.
	April (tent.)	Portland	Third Annual Emerald Empire Band Jamboree. Byron Miller, High School, Eugene.
			OMEA Board of Control Meeting. Donald C. Scott.

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PENNSYLVANIA	Sept. 9	State College	Pennsylvania Music Educators Association Planning Conference. William O. Roberts, Vice-Pres., 81 W. Washington St., Wilkes-Barre.
	Sept. 10	State College	PMEA Executive Council Meeting. W. Paul Campbell, Pres., Hershey High School, Hershey.
	Dec. 1-3	Harrisburg	PMEA Annual Convention. W. Paul Campbell and Russell E. Shuttlesworth, Host Chairman, 131 Chestnut St., Harrisburg.
	Jan. 12-14	9 locations	PMEA District High School Band Festival.
	Jan. 15	*	Selection Meeting, State High School Bands.
	Feb. 2-4	Frackville	PMEA State High School Band Festival (East).
	Feb. 2-4	Meadville	PMEA State High School Band Festival (West).
	Feb. 11-13	*	PMEA Collegiate Chorus Festival.
	Feb. 16-18	9 locations	PMEA District High School Orchestra Festival.
	Feb. 19	*	Selection Meeting, State High School Orchestras.
	Mar. 2-3	12-14 locations	County Contests sponsored by Pennsylvania Forensic and Music League.
	Mar. 8-10	Warren	PMEA State High School Orchestra Festival.
	Mar. 15-17	*	PMEA Collegiate Band Festival.
	Mar. 22-24	8 locations	PMEA District Contests.
	Apr. 5-7	9 locations	PMEA District High School Chorus Festival.
	Apr. 8	*	Selection Meeting, State High School Chorus.
	Apr. 19-21	*	PMEA Collegiate Orchestra Festival.
	Apr. 26-28	Pittsburgh	PFML State Contest Finals. Frederick Lange, Extension Division, University of Pittsburgh.
	May 10-12	Huntingdon	PMEA State High School Chorus Festival.
RHODE ISLAND	Sept. 27	Providence	Rhode Island Music Educators Association Meeting. Arnold V. Clair, Pres., University of Rhode Island, Kingston. Joan Wheeler, Local Chairman, 33 Sylvia Ave., Providence.
	Oct. 27	Providence	Teachers' Institute. Arnold V. Clair.
	Dec. 6	Providence	RIMEA Meeting with All-State Senior High School Orchestra, Junior High School Orchestra, and Junior High School Chorus. Anna McGarrity, 4 Pearl St., Pawtucket.
	Jan. 18	Fox Point	Reading Clinic. Ward Abusamra, University of Rhode Island, Kingston.
	Feb. 29	Providence	RIMEA Business Meeting. Joan Wheeler, Sec'y.
	Mar. 21	Providence	All-State Festival with Senior High School Chorus and Elementary Orchestra.
	Apr. 4	Providence	RIMEA State Conference. Arnold V. Clair.
	June	Kingston	RIMEA Annual Meeting. Arnold V. Clair.
SOUTH CAROLINA	October	*	South Carolina Music Educators Association Business Meeting. Mrs. E. T. Gavin, Pres., 2016 Bratton St., Columbia.
	Nov. 3-4	Rock Hill	Piano and Vocal Clinic. Walter Roberts, Winthrop College, Rock Hill.
	Jan. 13-14	Rock Hill	Brass Clinic, Winthrop College.
	Feb. 3-4	Rock Hill	All-State Band. Walter Roberts.
	Apr. 11-13	Rock Hill	Spring Festival. Walter Roberts.
	*	Chester	District Festivals:
	*	Barnwell	Northern. Homer F. Haworth, 111 Woodland Dr., Chester.
	*	Dillon	Southern. Loy E. Wagner, Public Schools, Barnwell.
	*	Inman	Eastern. Helen Culp, Box 461, Dillon.
	April	Rock Hill	Western. Harrison Elliott, Box 603, Inman.
SOUTH DAKOTA	Sept. 17	Huron	South Dakota High School Music Association Council Meeting.
	Nov. 2-4	Huron	Music Section Meeting, South Dakota Education Association. Scott Dexter, SDMEA Pres., Huron High School, Huron.
	Nov. 2-4	Belle Fourche	Music Section Meeting, South Dakota Education Association. Dwight D. Hall, Public School, Belle Fourche.
	Nov. 18-19	Aberdeen	All-State Chorus and Orchestra. Warren Schimnowski, Choral Chairman, Public Schools, Aberdeen. Usher Abell, Orchestra Chairman, University of South Dakota, Vermillion.
	Nov. 19	Aberdeen	South Dakota Music Educators Association Business Meeting. Scott Dexter, Pres.
TENNESSEE	Oct. 11	Clarksville	Middle Tennessee Marching Festival. Charles P. Gary, Austin Peay State College, Clarksville.
	Oct. 27-29	Knoxville	East Tennessee Music Educators Meeting with High School Chorus and Orchestra. Marie Hutchinson, Chorus Chairman, 1420 Valley St., Kingsport; Wilkes Bobbitt, 445 Union St., Erwin.
	Nov. 17	*	Lions Club Marching Contest.
	November	*	West Tennessee Band Clinic.
	Feb. 13	Nashville	Middle Tennessee Vocal Solo and Ensemble Festival (Central High School).
	Mar. 1-3	Nashville	Middle Tennessee Senior High School Solo and Ensemble Festival (George Peabody College).
	March 22-23	Chattanooga	Tennessee Education Association Meeting.
	Mar. 26	Nashville	Middle Tennessee Junior High School and Elementary Solo and Ensemble Festival (Peabody Coll.).
	Mar.	*	Knoxville Junior High School Chorus Festival.
	Apr. 5-6	Clarksville	Middle Tennessee Vocal Festival (Austin Peay State College).
	April	*	East Tennessee Senior High School Vocal Festival.
	April	*	West Tennessee Band Festival.
	Apr. 26-27	Nashville	Middle Tennessee High School Band Concert and Sight-Reading Competition (Peabody College).
	May 2	*	Middle Tennessee Junior High School Vocal Festival.
	May 4	*	Nashville City Junior High School Vocal Festival.
TEXAS	Oct. 11	Dallas	State Fair of Texas, TMEA Music Day. Harry Barton, 7327 Centenary, Dallas.
	Oct.-Nov.-Dec.	16 locations	Choral Workshops.
	Feb. 8-11	Dallas	Texas Music Educators Association Convention. Ed Hatchett, Pres., 547 N. McCullough, San Benito.
			Regional Contests, sponsored by University of Texas Interscholastic League (F. W. Savage, Director, Box 8028, University Station, Austin):
	Nov. 20-		Marching Band.
	Apr. 29	13 locations	
	Mar. 11-		Instrumental Solos and Ensembles.
	May 7	13 locations	
	Mar. 11-		Concert Band.
	May 7	14 locations	
	Mar. 19-		Vocal Solos and Ensembles.
	May 13	13 locations	
	Mar. 19-		Chorus.
	May 13	13 locations	
	Mar. 19-		Orchestra.
	May 7	14 locations	

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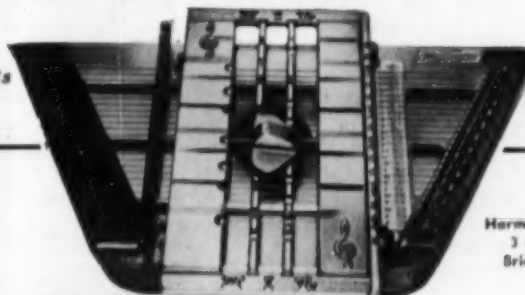
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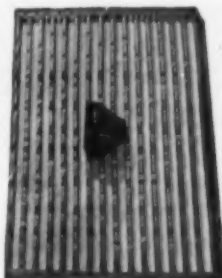
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STATE	DATE	PLACE	EVENT (Name of Chairman included where supplied)
UTAH	Oct. 13-15	Salt Lake City	Utah Music Educators Association Annual Convention, including All-State Chorus and Band. Ronald D. Gregory, Pres., University of Utah, Salt Lake City.
	Jan. 21	Provo	Midwinter Clinic. Sponsored and conducted by Utah High School Activities Association. Horace H. Rose, Executive Sec'y.
	April	Salt Lake City	Junior High School Music Clinic.
	April	Salt Lake City	Elementary Music Clinic.
	Apr. 21- May 5	5 locations	Regional Music Festivals under direction of the respective Regional Boards of Managers.
VERMONT	Oct. 13-14	Burlington	Music Workshop for Classroom Teachers at Vermont Education Association Convention. Esther Mesh, Randolph.
	January	"	Vermont Music Educators Association Midwinter Meeting. Richard F. Croudis, Pres., 158 W. Main St., Newport.
	May 10-12	Burlington	State Concert Festival and Northern Auditions. Lyman Hurd, III, High School Burlington.
	May 19	Windsor	Southern Vermont Auditions Festival. Richard McLoon, Windsor.
	May	Newport	Northeastern Vermont Music Festival. Richard F. Croudis.
	"	"	Winooski Valley Festival.
VIRGINIA	Sept. 10	Williamsburg	Virginia Band and Orchestra Association Meeting. Phil Fuller, High School, Fairfax.
	Oct. 26	Richmond	Virginia Music Educators Association Board of Control Meeting. Sidney Berg, Pres., Maury High School, Norfolk.
	Oct. 27-28	Richmond	VMEA General Meeting. Sidney Berg. Instrumental, vocal, elementary, and piano section meetings.
	Dec. 2-3	Richmond	All-State String Orchestra. Wendell Sanderson, 407 N. 12th St., Richmond.
	Feb. 10-12	3 locations	All-State Band. Phil Fuller.
	Feb. 17-19	3 locations	All-State Chorus. Warren Sprouse, Lane High School, Charlottesville.
	Mar. 17	6 locations	District Vocal Festival. Warren Sprouse.
	Mar. 17	6 locations	District Instrumental Festival. Sidney Berg.
	Mar. 24	"	District Instrumental and Combined Instrumental and Vocal Festivals.
	May	Richmond	VMEA Board of Control Meeting. Sidney Berg.
	May	Charlottesville	VBODA Meeting. Phil Fuller.
WASHINGTON	Sept.	"	Washington Music Educators Association Board Meeting and Convention Planning Session. Edward Krenz, Pres., Puyallup High School, Puyallup.
	Oct.	10 locations	Music Section Meeting, Washington Education Association.
	"	"	WMEA State Convention and Business Meeting, and All-State Band, Orchestra and Chorus. Edward Krenz; and Forrest Brigham, All-State Groups Chairman, John Rogers High School, Spokane.
	"	"	District Clinics and Demonstrations.
WEST VIRGINIA	Sept.	Huntington	West Virginia Bandmasters Meeting. H. B. Leighty, High School, St. Albans.
	Oct. 17-18	Huntington	Music Section Meeting, West Virginia Education Ass'n. Harold Orendorff, WVMEA Pres., Glenville State College, Glenville.
	Oct. 20-21	Parkersburg	Music Section Meeting, WVMEA. Harold Orendorff.
	Oct. 24-25	Martinsburg	Music Section Meeting, WVMEA. Harold Orendorff.
	Oct. 27-28	Clarksburg	Music Section Meeting, WVMEA. Harold Orendorff.
	Oct. 24	Institute	West Virginia College Music Educators Meeting. T. D. Phillips, W.Va. State College, Institute.
	Feb. 16-18	Morgantown	West Virginia Music Educators Association State Music Conference and Executive Board Meeting. Harold Orendorff and Clifford W. Brown, West Virginia University, Morgantown.
	Feb. 16	Morgantown	All-State College Orchestra. Weldon Hart, West Virginia University, Morgantown.
	Apr. 4-6	Charleston	All-State High School Orchestra and Chorus Festival. Eleanor Thomasson, Chorus Chairman, Stonewall Jackson High School, Charleston; Glenn Sallack, Orchestra Chairman, Wilson High School, Beckley.
	April	12 locations	District Band Festivals. H. B. Leighty.
	May 2-5	Huntington	State Band Festival. H. B. Leighty.
WISCONSIN	Sept.-Oct.	"	Sectional Elementary Music Clinics.
	Oct.-Nov.	"	Sectional Adjudication Clinics.
	Nov. 2	Milwaukee	Wisconsin School Music Association Annual Meeting. Robert Johnson, Pres., 807 W. Brown, Waupun.
	January	Madison	Midwinter Clinic.
	May	Madison	State Solo and Ensemble Festival.
	July	Madison	Summer Music Clinic.
WYOMING	September	Casper	Wyoming Music Educators Association Board of Control Meeting. Caryl Alexander, Pres., High School, Lander.
	Oct. 7	Douglas	Music Section Meeting, Wyoming Education Association. A. L. Samuelson, 1077 W. 20th, Casper.
	May 4-5	Casper	State Music Festival. J. F. Jiacoletti, Executive Sec'y, Wyoming School Activities Association, School Administration Building, Cheyenne.
ADDENDA LOUISIANA	September	Alexandria	Louisiana Music Educators Association Board Meeting. Edward J. Hermann, Pres., 501 Court House, Shreveport.
	Nov. 19-21	Alexandria	All-State Band. Calvin Bourgeois, Morgan City.
	Nov. 19-22	Alexandria	All-State Chorus. Mrs. Helen Baker, Istrouma High School, Baton Rouge.
	Nov. 21-23	Alexandria	LMEA Meetings in conjunction with Louisiana Teachers Association. Edward J. Hermann, Pres.
	January	Alexandria	LMEA Board Meeting. Edward J. Hermann, Pres.
	April	Alexandria	LMEA Festival Planning Meeting. Edward J. Hermann, Pres.
	Spring	"	Spring Festivals:
		Baton Rouge	Ilda Schriefer, Louisiana State University, Baton Rouge.
		Lafayette	Willis Ducrest, Southwestern Louisiana Institute, Lafayette.
		Lake Charles	Francis Bulber, McNeese State College, Lake Charles.
		Ruston	L. V. E. Irvine, Louisiana Polytechnic Institute, Ruston.
		Natchitoches	Sherrod Towns, Northwestern State College, Natchitoches.
		New Orleans	Ralph Lacassagne, McDonogh Senior High School, New Orleans.
	June	"	Teachers Workshop. Edward J. Hermann, Pres., 501 Court House, Shreveport.

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Music Buildings, Rooms and Equipment. Completely revised and enlarged edition of the former Music Education Research Council Bulletin No. 17. Prepared by the MENC Committee on Music Rooms and Equipment, 1952-54, Elwyn Carter, chairman. 96 pp., looseleaf binding, 113 illustrations. \$4.50 postpaid.

Music Educators Journal. Official magazine of the MENC and its associated organizations. A professional necessity. Enables the busy music educator to keep posted regarding current thought, trends, activities, new publications and products, and the general affairs of the entire field. Included with active membership. Separate subscription, \$2.00 per year. Single copy 40c. Back copies: Information in regard to available back copies on request.

Journal of Research in Music Education. A publication of the Music Educators National Conference under the direction of the JRME Editorial Committee and Editorial Associates. See announcement on page 63.

Music Education Source Book. Fourth printing, August 1951. 288 pp., flexible cloth cover. \$3.50.

The Evaluation of Music Education. Standards for the evaluation of the college curriculum for the training of the school music teacher prepared by the Commission on Accreditation and Certification in Music Education of the Music Educators National Conference, in cooperation with the NASM and AACTE. Prepared to serve as guide for examination of training programs of school music teachers, and to assist schools being examined and visiting examiners. Planographed, 17 pp. 20c.

Bibliography of Research Studies in Music Education 1932-1948, with supplement, 1948-50. Some 2,000 titles representing over 100 institutions. Prepared by William S. Larson for the Music Education Research Council. 132 pp., plus supplement. Paper cover, sewed binding. \$2.00.

Your Future as a Teacher of Music in the Schools. By William R. Sur. A source of guidance information for counselors, teachers and students. Reprinted from February-March 1954 Music Educators Journal. 8 pp. 30 cents (quantity prices furnished).

Music in Higher Education, by Robert A. Choate. Reprinted from December 1953 issue of *Higher Education*, monthly publication of U.S. Department of Health, Education and Welfare. Provides statistics and information concerning positions open in the music profession and opportunities in the field of music education and the development of music in higher education. 8 pp. 30 cents.

Outline of a Program for Music Education (Revised 1951). Prepared by the Music Education Research Council and adopted by the Music Educators National Conference at its 1940 meeting. Revised 1951. 4-Page leaflet. 5c.

The Function of Music in the Secondary-School Curriculum. Publication of this treatise represents a cooperative enterprise of two departments of the NEA—the National Association of Secondary-School Principals and the Music Educators National Conference. 60 pp., paper cover. \$1.00.

Music in the Secondary Schools. Recommendations pertaining to music in the secondary schools. (Report of the North Central Association of Colleges and Secondary Schools Activities Committee. 12 pp. 15c per copy. Quantity prices on request).

Music in the Elementary School. Special printing, with some additions, of *The National Elementary Principal* Special Music Issue, February 1951, published by the Department of Elementary School Principals. Bibliography prepared by the MENC Committee on Elementary School Music. 1951. 56 pp. 50c.

Musical Development of the Classroom Teacher. Music Education Research Council Bulletin No. 5. Deals with pre-service development in music of the classroom teacher on the campus, and suggests ways and means whereby this initial preparation may be amplified and developed in the teaching situation. 1951. 32 pp. 50c.

The Code of the National Anthem of the United States of America. Recommendations applying to all modes of civilian performance of The Star-Spangled Banner. Printed in a 4-page leaflet with the authorized "service version" in A-flat (words and music). The code was prepared by a joint committee representing leading national organizations and the War Department. Single copy, 5c; per dozen copies, 35c; per hundred, \$2.00.

Handbook on 16 mm. Films for Music Education. Prepared by Lilla Belle Pitts, coordinating chairman, 1948-51, of the MENC Committee on Audio-Visual Aids. Tells the what, where and how of 16 mm. films for educational use. Classified and annotated lists of films and helpful suggestions. 1952. 72 pp. and cover. \$1.50.

Handbook for Teaching Piano Classes. Prepared by the Piano Instruction Committee of the MENC, Raymond Burrows, chairman. An invaluable treatise dealing with all phases of class piano instruction. 1952. 88 pp. \$1.50.

Traveling the Circuit with Piano Classes. School superintendents, directors of music and music teachers tell in their own words the story of how piano classes were put in operation in their schools. 1951. 31 pp. 50c.

Piano Instruction in the Schools. Report and educational analysis of a nation-wide survey of piano instruction in the schools. 76 pp. Illustrated. Paper cover. \$1.00.

An Examination of Present-Day Music. A selected list of early grade piano material, books and recordings prepared by Mary Elizabeth Whitner for presentation at the meeting on Contemporary Music for American Schools during the Music Educators National Conference held in Chicago, 1954. 10 pp. and paper cover. 30c.

Music Supervision and Administration in the Schools. A report of the Music Education Research Council (Bulletin No. 18). 32 pp. 1949. 50c.

A Guide to Teaching Music by Television and Radio. Report of MENC Committee on Television-Radio, edited by Richard C. Berg, chairman. Bibliography. 29 pp. and cover. 30c.

Music for Everybody. A valuable reference book, handbook and manual for those interested in community-wide music promotion and organization. 32 pages of illustrations, giving a cross section of school-community activities in the United States. 64 pp. Paper cover. 1950. \$1.00.

Minimum Standards for Stringed Instruments in the Schools, prepared by the MENC Committee on String Instruction. 1951. 8 pp. Mimeographed, 15c.

State Supervisory Program of Music Education in Louisiana. A report of a Type C Project, by Lloyd V. Funchess, Louisiana state supervisor of music. Mimeo. 175 pp. \$1.50.

Contest Music Lists. The 1955 revisions of music lists for Band, Orchestra, String Orchestra, and Chorus. National Interscholastic Music Activities Commission. \$1.50. See page 46.

Solo and Ensemble Lists. National Interscholastic Music Activities Commission. Music for instrumental and vocal solos and instrumental ensembles (no vocal ensembles included). 1953. 96 pp. and cov. Single copy postpaid \$1.50.

Standards of Adjudication. This is the completed section on adjudication of music competition-festivals in preparation for the new Manual on Interscholastic Activities in Music to be published by NIMAC. 1954. Mimeographed. 9 pp. and paper cover. 25c.

Sight Reading Contests. Guide to the organization, management and adjudication of sight-reading contests for bands, orchestras, choruses. Also a section of the new manual to be published by NIMAC. 1954. 14 pp. and paper cover. 25c.

Adjudicators Comment Sheets. Revised 1950. Especially designed for adjudication of local, district, state, and interstate school music competition festivals, these official forms are also used in various ways in the classroom and for teachers' evaluation reports supplied to pupils and their parents. Prices postpaid: 5c each; 35c per dozen; complete sample set, 40c; per hundred, \$2.00. Prices for larger quantities on request. Published by the National School Band, Orchestra and Vocal Association (now the National Interscholastic Music Activities Commission).

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MUSIC IN EDUCATION, edited by Robin Laufer. Published by UNESCO. [New York: Columbia University Press, 2960 Broadway]. 335 pp. Hard Cover. \$3.00.

This excellent volume contains the final report of the International Conference on the Role and Place of Music in the Education of Youth and Adults which was held in Brussels in 1963. The material in the book has been edited by Robin Laufer of the UNESCO staff, and is excellently organized and presented.

Part I contains the papers which were read at the plenary sessions, including: "The Philosophy of Music Education," by Georges Duhamel; "Music and International Understanding," by Domingo Santa Cruz; "Music Education Within the Reach of All," by Dragotin Cvetko; "The Role of Folk Music in Education," by Sir Steuart Wilson; "The Present State of Music Education in the Occidental World," by Leo Kestenberg; "Music Education in Europe," by Eberhard Preussner; "Music Education on the American Continent," by Arnold Walter; "The Present State of Music Education in the Asiatic Continent: India," by V. Raghavan; "New Trends in Music Education," by Vanett Lawler.

Parts II, III, IV, V and VI include papers and reports of the discussions and panels which were the assignments of the three working commissions, namely: Music Education in Schools, Colleges and Universities; Music Education in the Community, and The Education of the Music Teacher. These chapters have for their titles, respectively: Music Education in the Curriculum: A. Primary and Secondary Schools; B. Higher Education; C. Popular Music Schools; D. Individual and Private Music Instruction; Music Education in Society; Methods and Aids in Music Education; The Training of the Teacher; The Contribution of the Professional to Music Education. The Appendixes include: A. Report presented by the rapporteur-general of the International Conference. B. Resolutions and recommendations; C. A proposal to found an International Society for Music Education; D. List of Participants.

The meeting in Brussels was attended by representatives of forty countries who are experts and distinguished leaders in their own countries in the field of music education, and it is the contributions of these experts and distinguished leaders which are in the volume "Music in Education" recently released by UNESCO. Music educators and students of international relations, and administrators who want a firsthand account of music education in countries all over the world and who, in addition, want to know the thinking of outstanding music educators in these countries, are well advised to include in their libraries a copy of this unique publication. UNESCO and Robin Laufer are to be congratulated for this very fine book.—V.L.

EXPLORING THE MUSICAL MIND, by Jacob Kwalwasser. [New York: Coleman-Ross Company, Inc.] 189 pp., index, bibliography. \$4.50.

Mr. Kwalwasser is a veteran in the field of tests and measurements. He has explored thousands of minds for musical measuring, and has had his own mind, beliefs, and opinions explored ruthlessly by hundreds including most of those rated experts in this field. This item is not intended to measure or rate the validity of Mr. Kwalwasser's book, but merely to help bring the latest Kwalwasser work to the attention of the large and growing group of music educators who, with the help of such persons as Jake Kwalwasser, have become to some degree adjudicators in their own right.

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FUNDAMENTALS OF MUSIC APPRECIATION, by Hummel Fishburn. [New York: Longman's, Green and Co., Inc.] 263 pp., index, illustrated. \$3.25.

This volume is intended for those who wish to acquire a general understanding of music; it presupposes no previous training in music and contains no musical notation. During some twenty years of teaching, the author has presented the appreciation of music to thousands of newcomers in the field. Hummel Fishburn, who is head of the departments of music and music education at Pennsylvania State College, needs no introduction to MENC members—he has served in many capacities in Conference activities and was president of the MENC Eastern Division in 1947-49. In the Preface to his book he states, "There has always been a need in our colleges and universities for a general nontechnical course based on the admitted purpose of acquainting the student with certain information about music that will be useful to him in his postcollegiate life as he listens to concerts or to the music offerings of radio and television. Now more than ever . . . it seems highly desirable that such a course be offered on an elective basis so that chemists, engineers, agriculturists, and students enrolled in other courses that are largely of a technical nature . . . may have an opportunity to get at least a speaking—or listening—acquaintance with good musical literature." The book is in three parts: Part I (Introduction), The Teaching of Music Appreciation, The Physical Basis of Sound. Part II, The Five Fundamentals of Music. Part III, The Highlights of Musical History.

TOOLS FOR SPEAKING AND SINGING, by Gertrude Wheeler Beckman. [New York: G. Schirmer, Inc.] 157 pp. Illustrated. \$4.00.

A work of somewhat utilitarian nature, as the title suggests, it is also described as being essentially metaphysical. Miss Beckman stresses the belief that technique, unless informed by spirit, is barren. The book is divided into two parts. There are twelve chapters devoted to an analysis of vocal technique. This is followed by nineteen lessons, which are a practical application of the foregoing chapters.

GREAT CONDUCTORS, by Kurt Blaukopf. [New York: ARCO Publishing Company.] 194 pp. Illustrated, list of recordings. \$3.00.

Kurt Blaukopf, a German music critic, studies twenty-two of the outstanding orchestra conductors of our time. He relates their histories, discusses their temperaments and styles, describes their musical preferences, and shows how their interpretations of the same work vary from one to another. Photographs and amusing caricatures accompany outlines of each conductor's rise to eminence, and there is a phonograph record index of each conductor's principal recordings.

A STUDY OF TWENTIETH-CENTURY HARMONY, by Mosco Carner. [New York: Mills Music, Inc.] 87 pp., bibliography, index, illustrated. \$2.00.

This book, originally published by Joseph Williams Ltd., in London, is now available in the United States through Mills Music, Inc. It is a treatise and guide for the student-composer of today on the subject of contemporary harmony. In his Preface the author states that the book is divided into three parts. The first discusses by way of introduction the three great problems of harmonic evolution in general; the second is devoted to the chord as such, i.e. its basic structure, and the modifications of this structure by chromatic alteration and the modern treatment of the unessential notes; in the last part an attempt is made to examine those powerful influences, which the break-up of classical tonality, chromaticism, the introduction of new scales, and with it, the appearance of new concepts of tonality, have exercised over modern harmony.

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Music Educators Journal

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THE MUSIC EDUCATORS NATIONAL CONFERENCE, a Department of the National Education Association of the United States, is a voluntary non-profit organization representing all phases of music education in the schools, colleges, universities, teacher-training institutions. Membership open to any person actively interested in music education.

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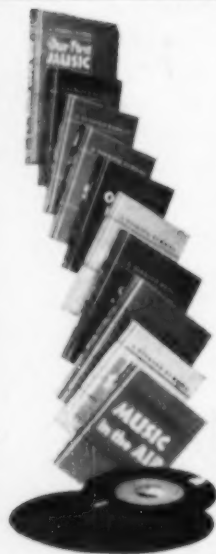
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